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Published in New York by Dramatic Mirror, at 133 West 44th Street. Phones Bryant 5189-5190

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S. JAY KAUFMAN, Editor-in-Chief

W. S. PATJENS, Vice President; J. J. MARTIN, Editor; JOHNNY O'CONNOR, J. F. GILLESPIE, Associate Editors

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IN THIS WEEK'S ISSUE

Bills Ahead ..... Pages 436, 437, 464, 465
Market Place ..... Pages 438-439
Page S. Jay Kaufman ..... Page 441
Stage News ..... Pages 442-444
Broadway Buzz ..... Page 446
New Plays ..... Pages 448-449
In the Song Shops.—Jim Gillespie ..... Page 451
Vaudeville Shows ..... Pages 452-455
Trips to Los Angeles Studios ..... Page 457
Screen Reviews ..... Pages 458-461
Screen News ..... Pages 462-463

Out in New York on Thursday, dated the following Saturday

September 24, 1921. Vol. LXXXIV, No. 2232. $6 a year. Entered as second class matter January 25, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920, by Dramatic Mirror, Inc. Add 75c. for postage west of Mississippi River, $1.50 Canada, $3 Foreign. The Mirror accepts no responsibility for unsolicited manuscripts.

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BILLS SEPTEMBER 26th

Acts and Houses Listed Alphabetically—Week of October 3rd in Parentheses

Keith's

NEW YORK: PALACE—Bobbe & Nelson (Washington); Miller & Capman (Alhambra); Reynolds & Donegan (Bushwick); Harry Watson & Co. (Baltimore); Wellington Cross. ALHAMBRA—Blue Cloud; Gallagher & Shean (Alhambra); Kennedy & Berle; Eddie Leonard & Co. (Bushwick); Wm. & Joe Mandell; Geo. McFarlane (Washington); Pearson, Newport & Pearson (Flatbush). BROADWAY—Chandon Trio (Phila.); Billy Glason (Phila.); Healy & Cross; Mrs. Gene Hughes (Franklin); Murray Girls; Royal; Gascoigne (Jefferson); Frank Shields. COLISEUM—Donovan & Lee (Yonkers); Sam Mann & Co.; Geo. Morgan & Co.; Roy & Arthur (Franklin). (Last half) Dewey & Rogers; Geo. Jessell Revue; Vincent O'Donnell (Orpheum). COLONIAL—Craig Campbell (Alhambra); Dotson; Armond Kaliz & Co. (Boston); Monroe & Grant (Alhambra); Solly Ward & Co. (Flatbush). 81ST STREET—Bender & Armstrong; Newell & Most (Alhambra); Frances Pritchard & Co. (Hamilton, N. Y. C.); Howard & Helen Savage; Herman Timberg (Fordham). FIFTH AVENUE—Maud Ryan; Sawing a Woman in Two (Franklin). (Last half) Arthur Geary; Lewis & Norton; Money is Money. 58TH STREET—Dare Bros.; Diaz Monks; Happy Jack Gardner; Martelle; Macart & Bradford. (Last half) A Dress Rehearsal (Orpheum); Jean & Arthur Kenley (Yonkers); Mildred Parker. FORDHAM—Van Cleve (Hamilton); Cunningham & Bennett (Far Rockaway); Four Marx Bros. (Coliseum); Lydell & Macy; Vincent O'Donnell (Orpheum). (Last half) Kalmer & Ruby; Sam Mann & Co.; Roy & Arthur (Regent); Donovan & Lee (Yonkers). FRANKLIN—Alexandria (Boro Park); Artistic Treat; Harry Breen; Geo. Jessell Revue; Oklahoma 4. (Last half) Van Cleve (Hamilton); Denny & Barry; Howard & Lewis; J. C. Mack & Co.; Jack McAuliffe (Far Rockaway); Tango Shoes. HAMILTON—Burt & Rosedale (Lowell); Faber & McGowan; Gold & Edwards; Paul & Pauline; Adele Rowland; Billie Shaw & Co.; Josephine Victor & Co. (Providence); Watson Sisters (Buffalo). HARLEM OPERA HOUSE—Neapolitan Duo; Vernon (Franklin). (Last half) Love Links. JEFFERSON—Allen & Orton; Grey & Old Rose; Miss Ioleen; I. & J. Kaufman (Broadway); J. C. Mack & Co.; Primrose Semon (Franklin). (Last half) Edith Clasper & Boys (Colonial); Harriett Marlette & Co.; Frank Ward. 125TH STREET—Mabie & Young; Wild & Hill. (Last half) Craig & Holtsworth (Franklin); Bill Walters & Genevieve. REGENT—Allen & Orton; Adler & Dunbar; Miss Ioleen; I. & J. Kaufman (Broadway); Primrose Semon & Co. RIVERSIDE—Clinton & Rooney (Boston); Elinore & Williams (Flatbush); Fritzi Scheff (Orpheum); Hurio; Ray Raymond & Co. (Royal); Raymond Bond Co. (Royal); Ben Welch (Alhambra). ROYAL—Lou & Gene Archer (81st St.); Harry Carroll & Co. (Colonial); Roger Imhoff & Co.; Jack La Vier; Patricola (Bushwick); Bill Robinson (Riverside); Three Lordens (Bushwick). 23RD STREET—Carmen Ercelle; One on the Aisle; Stuart & Harris. (Last half) Happy Jack Gardner; Jack & Patsy Poole.

BROOKLYN: BORO PARK—La Palarina Trio (Regent); Harriet Marlotte & Co.; Jack McAuliffe (Jefferson). (Last half) Artistic Treat; Cunningham & Bennett (Franklin); Caites Bros. (Buffalo); Four Marx Bros. (Coliseum); Oklahoma 4. BUSHWICK—Bert Baker & Co. (Riverside); Fenton & Fields (Palace); Herbert & Dare; Kirby, Quinn & Auger; Owen McGivney (Regent); Pietro (Palace); Daphne Pollard (Riverside). FLATBUSH—Eddie Buzzell & Co.; Claudia Coleman; Jean Granese & Co. (Riverside); Musical Hunters (Hamilton). GREENPOINT—Bert & Betty Wheeler. (Last half) Lang & Vernon; Miller & Rose. ORPHEUM—Alexander Bros. & Evelyn; Ivan Bankoff & Co. (Phila.); Joe Cook (Pittsburgh); Chong & Moey (Riverside); Parlor, Bedroom & Bath (Hamilton); Rome & Gaut (Royal); Sharkey, Roth & Witt (Bushwick); Edith Taliafero & Co. (Palace); Wilton Sisters (Baltimore). PROSPECT—Lange & Vernon; Neapolitan Duo. (Last half) Lightners & Alexander Revue; Vernon (Franklin).

ATLANTA & BIRMINGHAM: Dennis Sisters; Thibault & Cody; Deyce & Stasser; Hard Boiled Hampton; Howard & Norwood; Musical Geraldas.

BALTIMORE: 7 Brocks; Sailor Fisher & Co. (Buffalo); Venita Gould; Kane & Herman; Shadowland (Palace).

BATON ROUGE: Carroll & Gorman; Bob Milliken; Werner Amoros Trio; Odds & Ends; The Norvelles.

BIRMINGHAM & ATLANTA: Max Bloom & Co.; The Edwards Duo; Joe Jenny Trio; Marsh & Williams; Nash & Thompson.

BOSTON: Clara Howard (Providence); Kenny & Hollis (Lowell); Rolla & Reyes (Royal); Henry Santrey & Band (Orpheum); H. & A. Seymour (Orpheum); C. & F. Usher (Portland).

BUFFALO: Adolphus & Co.; Burns Bros. (Toronto); Paul Decker & Co. (Toronto); For Fifty Sales (Toronto); James & Etta Mitchell (Toronto); Charles Olcott & Mary Ann (Toronto); Bob & Peggy Valentine (Toronto).

CHARLESTON & COLUMBIA: The Frabelles; Cecil Gray; Gladys Green & Co.; Frank Stafford & Co.; Wilson Bros.

CLEVELAND: Belle Baker; D. D. H. (Cincinnati); Dunedins (Youngstown); Juvenality; Meehan's Dogs (Cincinnati); Pressler & Klaiss (Youngstown); Russell & Devitt (Youngstown).

CINCINNATI: Jack Benny (Toledo); Jed Dooley & Co. (Indiana); Billy & Eddie Gorman; Musicland; Sealo.

COLUMBIA & CHARLESTON: Gray, Carpentier & Gray; Billy Beard; Overholt & Young; Ryan, Weber & Ryan.

COLUMBUS: Ames & Winthrop; Sylvia Clarke (Indiana); Singers Midgets; Spencer & Williams (Indiana); Valda & Co.

DETROIT: The Creightons (Rochester); Dillon & Parker (Rochester); Marcelle Fallet (Rochester); Friscoe & Co.; Glenn & Jenkins (Rochester); Walter C. Kelly (Rochester); Reddington & Grant (Rochester); Sully & Houghton (Rochester).

ERIE: Franklyn Charles & Co. (Indiana); Millicent Mower (Toledo); Maurice Samuels & Co.; Seed & Austin; Willie Solar (Toronto-Hippodrome); Toney & George (Indiana).

FAR ROCKAWAY: Edith Clasher & Boys (Colonial); Kalmer & Ruby; Frank Ward. (Last half) La Palrina Trio (Regent); Bob Nelson.

GRAND RAPIDS: Wilson Aubrey Trio (Detroit); Mabel Burke & Co.; Courtney Sisters & Band (Toledo); Reynolds Trio; Eddie Ross (Detroit); Elsa Ryan & Co. (Detroit).

HAMILTON: Lady Alice Pets (Grand Rapids); Lord & Fuller; Powers & Wallace; Daisy Nellis (Toronto); Chic Sale (Grand Rapids); Step Lively.

INDIANAPOLIS: Bernard & Garry (Louisville); Johnny Burke (Youngstown); Patsy Cahart (Columbus); Davis & Darnell (Louisville); Maxine Bros. & Bobby (Louisville); Toto (Erie); Frank Wilcox & Co. (Louisville).

JACKSONVILLE & SAVANNAH: The Belmonts; Goble & Ward; Henry, Lewis & Graves; Jewell & Raymond; Morgan & Binder.

JOHNSTOWN: Angel & Fuller; Marie Hart & Co.; Milton Pollack & Co.; Princeton & Watson; Sidney & Seamon.

LOUISVILLE: Bessee & Baird; Horace Holden (Cincinnati); Liboneti; Prosper & Morey.

LOUISVILLE & NASHVILLE: The Barlows; Elm City 4; Bert Howard; Pauline Saxon & Sister; Toonerville Tooters.

LOWELL: Allen & Cantor; Cressy & Dayne (Colonial); Joe Darcy (Portland); Haig & LaVere; Herman & Shirley (Portland); Musical Parshleys.

MOBILE & NEW ORLEANS: 4 Brown Girls; Juggling DeLisle; Lloyd Nevada & Co.; Vic Plant & Co.; Billy Shone & Co.

MONTREAL: Bevan & Flint (Syracuse); Ernie & Ernie; Fisher & Gilmore (Portland); Jack McGowan (Yonkers); Millership & Gerard (Syracuse); Josie O'Meers (Quebec); Three Kitaros (Quebec); Henry B. Toomer & Co. (Hamilton).

MT. VERNON: Bill Genevieve & Walter; Craig & Holtsworth (Franklin); Tango Shoes. (Last half) Buckridge-Casey & Co.; Creole Fashion Plate (Royal); Bert & Betty Wheeler; Young & Wheeler (81st St.).

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PHILADELPHIA: Ruth Budd (Washington); Fantino Sisters & Co.; Handers & Millis (Toledo); Joannys (Providence); Joe Towle (Buffalo); Leonore Korn; Langford & Frederick (Bushwick); Miller & Mack.

PITTSBURGH: Elizabeth Brice & Co.; Burns & Freda (Syracuse); Corradani's Animals (Youngstown); Harry Dolf; Robert E. Keane & Clair Whitney; McFarlane & Palace (Cincinnati); McLellan & Carson (Buffalo); B. A. Rolfe's Revue (Louisville); Rae Samuels (Louisville).

SHERIDAN SQUARE: Beagy & Clauss; Fields & Harrington; The New Leader; Chas. Reilly; Toyland Follies.

PORTLAND: Black & White (Lowell); Brennan & Rule; Kluting's Animals; Helen Moratti; Fred Summer & Co. (Lowell); Wylie & Hartman (Providence).

PROVIDENCE: Bert Fitzgibbon (Detroit); Lawton.

QUEBEC: Bell & Eva; Sammy Duncan; Elly (Boston); McRae & Clegg (Toronto); Ziska.

RICHMOND & NORFOLK: Anderson & Young Players; Bernivici Bros.; Marie & Ann Clark; Peel & Corvin.

ROANOKE: The Aikens; Bigelow & Clinton; Burke, Walsh & Nana; Jean Shirley & Co.; Techow's Cats. (Last half) Billy Bouncer's Circus; Dunham & Williams; Jennier Bros.; Hart, Wagner & Elite; Lorner Girls & Co.

ROCHESTER: Camilla's Birds (Columbus); Loew Feeley & Sister; The Flivvertons (81st St.); Frank Gaby (Cleveland); Wm. Hallen; Harry Holman & Co.; Paul LeVan & M.; J. & B. Morgan (Buffalo).

SAVANNAH & JACKSONVILLE: Bison City 4; Bobby Folsom; Will Morris; Powell & Adair; Wells, Virginia & West.

SYRACUSE: Harry Hayden & Co.; Joe Laurels, Jr.; Abraham Lincoln; Mason & Shaw; Taylor Howard & Them (Hamilton); Tennessee Ten; Tuck & Claire.

TOLEDO: Green & Myra (Grand Rapids); Jennings Howland; La Bernicia & Co. (Erie); Lane & Harper (Youngstown); Martin & Moore (Erie); Olson & Johnson; Crane Wilbur & Martha Mansfield (Youngstown).

TORONTO: Aeroplane Girls (Montreal); Doris Duncan Co. (Montreal); Harry & Grace Ellsworth (Montreal); Lemair Hayes & Co. (Montreal); Lloyd & Rubin (Montreal); Two Little Pals (Montreal); Dalls Walker (Montreal).

HIPPODROME: Cunningham & White; Kelly & Pollock (Quebec); Ladies of the Jury (Hamilton); Perez & Marguerite; Welton & Marshall.

WASHINGTON: Erford's Sensation; Eddie Foy & Co.; Love Race; Bobby Pender Co.; Yvette Rugel (Baltimore).

YONKERS: Diaz Monks. (Last half) Dare Bros. (Phila.).

YOUNGSTOWN: Daly, Mack & Daly; Doree's Operalogue (Columbus); Fred Elliot; Edwin George (Columbus); Marion Harris; Profiteering (Columbus); Scotch Lads & Lassies.

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BOSTON: MAJESTIC—Clark & Arcaro; J. Conway; Olympia Desnall; Donald Sisters; Nonette; George Price; Regal & Moore; Belle Story.

CHICAGO: APOLLO—Arco Brothers; Brendal & Burt; Donald Brian & Co.; Bert Hanlon; Holt & Rosedale; Olgo Mishka; The Pickfords; Vardou & Perry; Mrs. Wiggs of the Cabbage Patch; Wilson & Larsen.

CLEVELAND: EUCLID AVENUE OPERA HOUSE—Brenk's Horse; Ciccolini; Dickinson & Deagon; Evans & Girls; Frank Jerome; Bert Melrose; Pederson Bros.; Schwartz Bros.

DAYTON: LIBERTY—Chas. T. Aldrich; Blackeyed Suzanne; Callahan & Bliss; Lucy Gillette; Go Get 'Em Rogers; Maria Lo; Rial & Lindstrom; Three Chums; Walter Weems.

DETROIT: OPERA HOUSE—Buddy Doyle; Jimmy Hussey; Joe Jackson; J. J. Jones; Rath Bros.; Rome & Cullen; Vine & Temple.

NEWARK: RIALTO—Bernard &

(Continued on page 464)

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"BITS OF LIFE"

Noah Beery and Harriett Hammond in a scene from Marshall Neilan's latest film production which is shortly to be released. Not only has Mr. Neilan assembled an "all star" cast and a novelty in the way of a story, but he has evidently concentrated on beautiful settings and lighting as well

Page S. Jay Kaufman!

I HOPE the Shubert vaudeville which began its season this week is a GREAT success.

It will give the actor, the author and the theatre owner another avenue.

And particularly the actor and the author.

Mr. Shubert says that he has instructed Arthur Klein to give everyone who has an idea a chance to be heard.

And Mr. Klein says he will give that chance to everyone.

Cyrus Wood or Rollo Lloyd or Harold Selman should be made head of just such a department. They know new ideas. Practical ideas. And they know where to find them. And how to build them.

Monday the 44th Street Theatre was packed to its capacity. The big list of names did it. But big names can't always be had. A few big ideas will do big things.

On Luxury

The Herald published a chart a few days ago on spending. This chart was made up by its Washington correspondent who had investigated the figures. And the figures showed that, whereas there was a decrease in the amount of money spent for motors and other so-called luxuries, there was an increase in the amount of money spent on amusements.

DORIS MAY

Screendom's newest star who is to appear in a series of Hunt Stromberg Productions for R-C Pictures, the first of which is entitled "The Foolish Age"

This is an answer to those who are saying that the public is not going to the theatre as it used to go because it is a luxury. The public will always go to amusements. And the number will always increase because villages grow to towns and towns grow to cities.

It's a matter not of the public but of the kind of amusement.

On De Mille's "Anatol"

When Mr. De Mille meets Mr. Schnitzler what will happen?

If they speak the same language there'll be fireworks.

But Schnitzler who has a gorgeous sense of humor will merely laugh. He will laugh when he tells De Mille that he was amused by what De Mille did with his "Anatol" but he will laugh even more to himself. He isn't the sort of man who will become annoyed.

He took the subtle work of a master. And what happened? Only the title remains. Not even the story. Not even the "idea" which De Mille claims he used. Where's the Schnitzler idea, Mr. De Mille?

But the public will not be annoyed. The public will rush to see it because it's a De Mille scenic. And because he has used several million movie stars in it.

What a pity. Everyone looked to De Mille to do a big thing here. They expected him to produce a picture in which the Schnitzler mind got over. It meant that other pictures in which there would be an appeal to the intelligence might be produced. This De Mille "Anatol" is merely an all-star melodrama that doesn't mean anything, excepting to movie box offices. Yes, it is a big box office success. The names, again, do that.

On Crowds and Prices

One day last week I happened in Washington. William Harris, Jr., was there with his production of "Bluebeard's Eighth Wife."

He told me two things which I think I should tell you. One was his observation on the crowds. The crowds coming to the play because the police in New Haven had found one thing in the play which wasn't to their liking. And he went on to say that if he brought "the masterpiece of all time" to Washington not one-tenth of the notice would be given to it that is being given this play because of the New Haven police.

Which is true.

And the second. The matter of prices. "Everywhere we play 'Abraham Lincoln' the house managers want us to raise our prices. I fought it last season and I'll continue to fight. The high prices are hurting the theatre. Hurting more than the managers seem to realize. I meet a great many persons who are not of the theatre and I talk to them. I hear what they think. And I hear from them all that they and their employees—and that is the big thing—have come to feel, that five dollars is the most they will pay for TWO seats for ANY play. And since all other commodities are coming down why not theatre tickets?"

Which again is true.

On Booing

Which reminds me that one of the London papers says that the recent booing at a London theatre was not booing the play but booing the prices.

It happened in two theatres.

And in both of these theatres the plays were successes but the prices had not been lowered as they were in other theatres.

Our audiences—alas!!!—do not boo. I say alas not so much because of lowering prices as because of what should greet so many plays. Someone will organize a booing club one of these days. If only to combat the applause hounds.

On Again Harris-Lonergan

I do not know why Robert Milton was replaced by Lester Lonergan in the direction of "Bluebeard's Eighth Wife."

But I am glad that Lester Lonergan has returned to the William Harris forces. There is, of course, a place in the theatre for Robert Milton as a director and he will have all that he can do. But William Harris and Lester Lonergan made an ideal combination. Lonergan staged "Abraham Lincoln," "The Bad Man" and "East Is West."

I am glad that the combination has been revived.

On the Independent Producer

Which reminds me that J. J. Murdock did a big thing for the independent producer and exhibitor the other day.

He arranged to have all his managers and other independent managers lunch with him after seeing a private showing of Harry Rapf's "Why Girls Leave Home." And he explained that he did it because he wanted to see this particular picture widely shown, because he wanted to see the independent maker get a showing and because he proposed doing the same thing again when he found cause for it.

On Two Deaths

Two deaths recently of men who were fine forces for the theatre.

William G. Smyth of the Belasco office.

And A. L. Jacobs, a well known lawyer, who among other things was counsel for the Friars' Club for many years.

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SHUBERT VAUDEVILLE IS LAUNCHED SUCCESSFULLY

Five Theatres Open on Monday—Forty-Fourth St. Theatre Among Them

SHUBERT Advanced Vaudeville became a reality on Monday afternoon when five houses on the new circuit opened their doors. Chief among them was the Forty-fourth Street Theatre in New York, the first house in the Times Square district to play the new policy. The theatre has been entirely redecorated, and a capacity audience greeted the list of feature acts.

A last minute surprise was the addition of Frances White to the bill. Miss White is making her plunge into vaudeville for the period of one week. To do this she brought to temporary suspension rehearsals for "Phi Phi," a French musical play in which the Shuberts will shortly present her as a star. Rehearsals have been in progress several weeks.

Other stars on the bill are Belle Story, Nonette, Georgie Price, Bert Clark and Flavia Arcaro, Barr Twins, Regal and Moore, Jack Conway and Company, Olympia Desvall, Donald Sisters and others.

The Shubert-Crescent in Brooklyn was another of the theatres to open, its principal feature being Lew Fields in a tabloid version of "Satires of 1921."

Shubert vaudeville opened at the Opera House in Cleveland under the management of Robert H. McLaughlin. A gala program was arranged for the event, with Jimmy Hussey and the Century Revue as the leading attraction. Other acts included Marlow and Duffy, horizontal bar performers; Grace and Eddie Parks; Joe Jackson, tramp comedian; Vine and Temple; Bert Earl and Girls; the Ziegler Sisters, in a syncopated dance revue; Rath Brothers, gymnasts; Buddy Boyle, a dancing comedian, and a short motion picture program consisting of a news reel and a cartoon.

Other theatres which opened Monday were the Academy of Music in Baltimore, and the Majestic in Boston where the program includes Emily Ann Wellman and Richard Gordon in "The Actor's Wife," Nana Marie Stoddard in "Kidding the Actors," George Rosener in "The Old Time Actor," Clayton & Lennie, Horlick and Sarampa Sisters, and a condensed version of "Florodora."

Next Monday the Winter Garden in New York and six other houses in other cities will open with the new policy.

"Thank You" Soon

John Golden has made arrangements with L. Lawrence Weber for the opening of the new comedy, "Thank You" at the Longacre Theatre shortly. This is the play by Winchell Smith and Tom Cushing which had a tryout tour in the early summer. Mr. Golden intends to give it another preliminary canter before the Longacre opening, to get certain features properly adjusted for the New York engagement. The leading role will be played by Harry Davenport.

• • •

Orpheum Players Open

Ruth Robinson and Dwight A. Meade head the Orpheum Players, who opened a season of stock at the Orpheum Theatre, Philadelphia, on Labor Day. The opening bill was "Scandal," followed by "The Acquittal." Miss Robinson has won a distinct personal triumph and is supported by a capable cast, including John W. Lott, Harry Wilgus, William Davidge, Lester Howard, Edmond Carroll, Mollie Fisher, Gertrude Ritchie, Marie Reels, Adeles Saunders and Bessie Maxwell. Arthur Ritchie is the director.

• • •

"Beggar's Opera" Again

"The Beggars' Opera," written by John Gay and revived for two years at the Lyric Theatre, Hammersmith, London, will be seen in America again the coming season. Arrangements for a transcontinental tour are in the hands of Catharine A. Bamman.

• • •

"The Wren" Opens

Helen Hayes made her debut as a star in Springfield, Mass., last week in Booth Tarkington's new comedy, "The Wren," which is being produced by George C. Tyler and A. L. Erlanger.

Columbia Announces Program

The program of lectures for the Institute of Arts and Sciences in economics, art, science, politics and travel has been announced by Columbia University. Rupert Hughes will begin the institute's program in literature and the drama on October 24. Other lecturers in this field include: Maurice Browne, William Lyon Phelps, Ernest Denny, Margaret Deland, Charles Rann Kennedy, Edith Wynne Matthison, Ellen Van Volkenburg and Mrs. Michitaro Ongawa.

• • •

Equity Starts Suit

A suit was begun last week by Frank Gillmore, treasurer of the Actors' Equity Association, against the Fidelity and Deposit Company of Maryland, to recover $5,000 which the defendant, it is alleged, agreed to pay in case the Southern Light Opera Company did not pay four weeks' salary to its Equity employees when it opened an engagement last May in the Manhattan Opera House.

• • •

Change Name of Theatre

The Shuberts have decided to change the name of their new theatre at Seventh avenue and Fifty-ninth street from the Imperial to Jolson's Fifty-ninth Street Theatre. The house, which is nearly completed, will open on Tuesday evening, October 4, with Al Jolson in a new musical piece called "Bombo."

• • •

William Hodge Coming

At the Broadhurst Theatre, Monday evening, October 3, Lee Shubert will present William Hodge in a comedy entitled "Beware of Dogs," which is the work of Mr. Hodge. "Tarzan of the Apes" closed there on Saturday.

Equities—XXXI

VIOLET HEMING

A. E. A. member who is co-starring with Otto Kruger in "Sonya" at the 48th Street Theatre

Jolson in "Bombo"

Shuberts announce that the title of the new musical piece in which Al Jolson returns to New York at the new Jolson Theatre is to be "Bombo" after the character assumed by Jolson. Harold Atteridge is the author of the book and lyrics and Sigmund Romberg has composed the music. J. C. Huffman is staging the production and Allen K. Foster the dances and ensemble. The opening has been set for Tuesday, October 4th. The out of town presentation takes place the week of September 26th.

• • •

Repertory Players' Next

The Repertory Theatre Players announce as their second offering of the current season Harold Brighouse's comedy, "Hobson's Choice." Joseph M. Koehler, who formerly held the position of Executive Director, has been chosen to personally supervise the organization's coming production. In the preliminary work for the play, Mr. Koehler is being assisted by Elizabeth Vera Loeb of the Dramaturgy Department of Hunter College, and Carl Glick, formerly director of the Waterloo Players of Waterloo, Iowa.

• • •

In "Artists' Life"

At the Strand Theatre in Far Rockaway last Friday, the Shuberts presented "Artists' Life," a new play by Peggy Wood and Samuel Merwin, in which Miss Wood plays the leading feminine role. The supporting company includes Elizabeth Patterson, Judith Lowry, Grace Kiechle, Marjorie Vonnegut, Julia McMahon, Paul Gordon, Arthur Albertson, David Andrada, Walter Vonnegut, Robert McGroarty, Adrien Rosley, and Neil Hamilton.

• • •

"Demi-Virgin" Opens

"The Demi-Virgin," a new farce by Avery Hopwood, was presented at the Apollo Theatre in Atlantic City Monday night by A. H. Woods. The cast includes Hazel Dawn, Kenneth Douglas, Constance Farber, Glenn Anders, Alice Hegeman, Homer Barton, Helen Cunningham, Sascha Beaumont, Peggy Coudray, Mildred Wayne, Helen Flint, Mary Robinson, and others.

ACTORS' EQUITY

Members of the A. E. A. Are Kindly Requested to Send Address Changes to the Office of the Association

A particular scandal has brought a storm of anathemas against the entire theatrical profession from pulpit and press alike. Actors, it is declared, are simply ruining the morals of the country. They are to be investigated, preached about, preached at, black-jacked, jacked up and pulled in. This is very unfair.

What have the actors of America, as a whole, to do with an individual case? Here is one man—one very unfortunate man who has placed himself in a terrible position. At present he has not been proven guilty, and we should be the last to judge him before he is convicted. But we have as little in common with his life as we have with any of the other people whose activities happen to make good news copy.

Actors, as a class, are hard-working, law-abiding people. Unfortunately, their professional activities make them conspicuous above the average man. There were 6,088 farmers jailed for drunkenness in one year, according to government reports; during the same period 249 actors were convicted of the same offense. But do you think anybody heard about those 6,088 farmers? No! And do you think anybody heard about those 249 actors? You bet everybody did!

People somehow seem to think that stage life is just one long revel. This is both because of the publicity given occasional scandals and because the public is prone to confuse the actor with the part. Actors appear in all sorts of wild, dramatic, exciting scenes on the stage and in the movies; and, naturally, their private life must be like that also—or where would they get the inspiration? That is your average man's reasoning.

Yet during the last ten weeks half a dozen prominent bankers have been mixed up in as many nasty scandals. Numerous artists and authors have been drunk and disorderly. But no one suggests that banking, or painting, or writing be investigated as immoral professions.

As a matter of fact, the great majority of the people of the theatre live the tamest lives imaginable. The very fact that theirs is a peripatetic calling breeds a desire for the type of home life which the average person takes for granted and sometimes finds rather wearisome. Actors have no time for "high-life." Dissipation would show on their faces and ruin them professionally. And, in addition, that sort of thing bores the average player. He sees enough of bright lights and tinsel on the stage.

Mr. John Drew received a telegram signed by 200 fellow-members of Equity at present in Chicago on his opening night in the Selwyn Theatre.

We are desirous of getting in touch with our late representative, Mr. Jack Frazier, or, as he was known on the coast, J. Frazier Shaw. Any information will be appreciated.

A total of 117 new members were elected at our last Council meeting.

FRANK GILLMORE,
Executive Secretary.

Is That So!

OSCAR RADIN has been engaged to conduct the special orchestra assembled for the interpretation of Franz Schubert's music, in the three act musical play, "Blossom Time."

Wanda Lyon has replaced *Hazel Dawn* in the leading feminine role in "Getting Gertie's Garter." *Miss Dawn* leaves to play the title role in *Avery Hopwood's* new farce, "The Demi-Virgin."

Walter T. Walker has been engaged for the cast of "Main Street" which *Stuart Walker* is staking for the Shuberts.

Barry Macollum has secured "The Shadow," by Eden Phillpots, which has been acted at the Gaiety Theatre, Manchester.

Dr. Frederick H. Robinson, Frederick Laverack and *Dixie Hines* are named as incorporators of "The Great Broxopp Company" with the secretary of state at Albany. This presages the early production of this play by *A. A. Milne*, the author of "Mr. Pim."

Langdon McCormick

is the principal name in an incorporation filed at Albany this week to present his new spectacular play, "Adventure."

Sonia Serova, who devised the dances for "The Greenwich Village Follies," is appearing in person at the Strand Theatre in a dance program.

Everett Butterfield has been engaged for an important role in "Main Street," which will be presented in Stamford, Conn., on Saturday, September 24th.

Harry Andrews, now playing in "The Detour" at the Bijou Theatre, has been engaged by *John Cort* to stage one of his forthcoming productions.

Willard Robertson, who is playing in "The Detour" has been engaged by the Shuberts to make several tabloid versions of famous plays for Shubert Vaudeville.

Dora Duby, the dancer, has been engaged by the Shuberts for the new musical piece with which *Al Jolson* opens the new Jolson Theatre soon.

Shep Camp

one of the principal comedians in "The Rose Girls," which ran last season at the Ambassador Theatre, in addition to playing his own role is also staging the musical comedy preparatory to an engagement at the Wilbur Theatre in Boston.

Casper Nathan, the winner of the second prize of this Chicago Herald & Examiner Song Contest for the "Pageant of Progress," also author of numerous song hits and writer of special material for different vaudeville performers, is now located with the T. Dwight Pepple Agency in the Woods Theatre Bldg.

Henry Catalano in a new act, "Along Broadway," supported by *Stanley Murray* and company, opened their season Sept. 10th and are routed over the Keith Western Time.

Chas. Marsh and *Irene Williams* have opened in a new act produced by *T. Dwight Pepple* and are playing a few weeks of Western Vaudeville time following which they open for Delmar and after that go East.

Frederick J. Ireland of the T. Dwight Pepple Agency is producing a number of Fashion Revues for the Lubliner & Trinz Picture Theatres.

Roger E. Merrill, who is well known in Chicago, is now in charge of the Engagement Department of the T. Dwight Pepple Agency successor of *S. S. Walters* deceased. *Jean Mack* who was temporarily in charge of this department is now devoting his entire time to orchestras.

McKay Morris

has been engaged for the role of Dr. Kennicott in "Main Street," which he created when the play was tried out in Indianapolis recently.

Flora Sheffield, who plays the leading feminine role in "The Night Cap," has been placed in charge of the Amateur Dramatic Society of Whitestone, L. I.

John Astley, English actor, who is making his first appearance in America, will be in the support of *Allan Pollock* in "A Bill of Divorcement," the London play which *Charles Dillingham* will present.

Joseph C. Smith will stage the dances and musical numbers in "The Old Home Town," which *Barry McCormack* is producing.

Leonard Willey is to be leading man for *Lillian Albertson* in "The Six-Fifty," by *Kate McLaurin*.

Hallam Bosworth has been engaged to appear in "We Girls," the new comedy by *Frederic* and *Fanny Hatton*, soon to be produced by *Marc Klaw, Inc.*

Alice Cavanaugh, Gertrude Clemens and *Dorothy Day* have been added to the cast in support of *Marie Doro* in "Lilies of the Field," which is scheduled to open here the first week in October.

Walter Brooks Spong, British artist and father of *Hilda Spong*, has designed the scenery for "The Fan," in which she will appear October 3.

William Norris

has been added to the *Arnold Daly* company which will open at the Greenwich Village Theatre on October 10 in "The Van Dyck," a one act comedy, and "The Children's Tragedy."

Colin Campbell has been engaged for the cast of "A Dangerous Man," a new comedy by *A. W. Peset* and *Alan Brooks*, which the *Shuberts* will produce in October.

Mary Content Paleologue has been engaged by the Theatre Guild to play an important part in *Arthur Richman's* "Ambush," which will open the regular season at the Garrick on October 10.

Basil Sydney to Star

Basil Sydney, who played with Doris Keane in "Romance" during the revival of this piece at the Playhouse last season, as well as during its run in London, is to become a star under the direction of Lee Shubert, and as a consequence is not playing with Miss Keane this season. For her forthcoming tour in "Romance," Mr. Shubert has engaged Ivan Samson, one of the best known of the younger leading men in London, to play opposite Miss Keane.

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Bernice Mershon in "Florodora"

Bernice Mershon has been engaged as "Dolores" in "Florodora," the part formerly played by Eleanor Painter in the production. Miss Mershon left France last year when she was singing "Carmen" under Paul Vidal's direction, and turned her attention to light opera. She finished the season as prima donna with Eddie Cantor. "Florodora" opened at Astoria on Sept. 15 in tabloid form.

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"Grand Duke" Rehearsing

David Belasco will shortly present Lionel Atwill in "The Grand Duke," a new comedy by Sacha Guitry, author of "Deburau." The English version of the play is by Achmed Abdullah. Mr. Atwill's support will include Ruth Shepley, Lina Abarbanell, Morgan Farley and John L. Shine. Rehearsals start this week, as preliminary performances will be given in Baltimore and in Atlantic City before the New York engagement in November.

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DeHaven and Nice in Greenwich Follies

Charles DeHaven and Frederick Nice, joined the cast of the Greenwich Village Follies 1921, at the Shubert Theatre, and will be seen in a laugh provoking comedy skit which has been especially written for them.

Fritzi Brunette, who, as her name suggests, is a beauty of the dark type, has a role that fits her glove in "A Wife's—

—Awakening," the newest production of Louis J. Gasnier for R-C Pictures Corporation in which she is featured

WESTERN BROADWAY

Theatrical News by Wire From the Pacific Coast

By RAY DAVIDSON.

William H. Crane, the grand old man of the stage, is back once more—this time via the Orpheum route. He heads the Los Angeles show this week in a playlet by the one and only George Ade. "The Mayor and the Manicure" it is called. It is more or less a slight satire on politics, but nevertheless it's got the stuff to put it over. Crane is as amusing—if not more amusing—than he ever was with his delightful mannerisms. Crane has been in pictures for a while and has many friends locally. They were all on hand the opening night. The cast supporting Crane is good; the work of Paul Willis is marked.

Then, too, there are other notables on the program. Take for instance, Louise Dresser and Jack Gardner. The pair has been vacationing here so long that it looked as if they never were going back to the footlights. Songs, most of them by the clever Jean Havez, make up their act. It's almost unnecessary to say they're as good as ever.

All the other acts have come Westward. William L. Gibson and Regina Connelli in a farce by Aaron Hoffman are good. Carson and Willard and the four Lamy Brothers are the next best bets.

Several weeks ago it was rumored that Oliver Morosco was to put on the first of his fall productions, but evidently he has changed his mind for the present. "A Tailor Made Man" is still going strong and it looks good for a month or two more. It is understood that Morosco has at least five or six new pieces to try out here before taking them to New York. But at the rate his shows have been going the past couple of years it looks as if he won't get a chance to put on more than two of them. "A Tailor Made Man" has served to bring out a new star in Gayne Whitman—and is scheduled to display his wares on the Metropolitan Broadway in the fall.

"Peter," the new play that is being sponsored by Thomas Wilkes, the West Coast's leading theatrical magnate, goes on a tour of the West in a few weeks. Robert Edeson will have the title role. Following the tour it will head for New York.

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"Scarlet" in Court

Justice Lydon in Supreme Court has issued an injunction restraining Jack Lait and others from leasing or attempting in any other way to dispose of "Scarlet," a play based on "One of Us," written by Lait and Jo Swerling of the New York American. Justice Lydon appointed Harry F. Coggey receiver to take in any funds that may accrue from the play pending further further litigation. Swerling is suing for an accounting and back royalties he alleges are due him.

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Milton Still with Harris

William Harris, Jr. announces that Robert Milton will remain with his organization as general stage director. A report that Mr. Milton had parted company with Mr. Harris is erroneous.

Marc Klaw Returns

Marc Klaw, who has been abroad for the summer, returned this week on the White Star liner Baltic from Liverpool. He said that he would present "Lilies of the Field" at the Klaw Theatre October 3, with Marie Doro and Norman Trevor, and that "Sonya" would continue indefinitely. Another attraction which will be presented by Mr. Klaw is a new play by Theresa Helburn and Edward Goodman called "Other Lives." He will also produce "We Girls," by Frederick and Fanny Hatton, and "The Full Cup," by Theresa Helburn.

He is arranging for a theatre in England when the extreme profit in rentals has dropped and he will present four American star actresses in four American plays, with the supporting companies composed entirely of English players.

"I hope also," Mr. Klaw said, "to bring to America four English plays with four English star actresses, to be supported in each case by an all American company."

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"Music Box Revue" Postponed

The opening of Irving Berlin's "Music Box Revue" at the new Music Box Theatre, scheduled for Monday was postponed to Thursday night, September 22. It will be reviewed in the Mirror next week.

HARRIETT HAMMOND

Who has the leading role in "Live and Let Live," William Christy Cabanne's production for R-C Pictures

Pete Soteros Upholds Fashions

Pete Soteros, the well-known restaurant owner who operates the unique "Thirteenth Chair" on Chicago's rialto, is about to open another establishment a block north of Wilson avenue on Sheridan road. The actor knows Pete—Pete knows the actor. Added to his many other good qualities is his spirit of progressiveness. When Dame Fashion decreed "knickers" for the gentle sex, first and foremost to uphold her was Pete, for he forthwith purchased most becoming suits for his waitresses and it is thus attired they now bring you your "Soteros Special" or perchance your "Ham and!" Eddie Cantor will give a special matinee at the Apollo Wednesday for Chicago's Knicker Enthusiasts, and you can bet Soteros will be well represented by his army of girls.

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Reicher Class Starts

Mary Shaw and Maurice Cass have been appointed to the staff of Emanuel Reicher's dramatic class at Carnegie Hall. Mr. Reicher announces the opening of the new class on October 1.

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Marie Doro Play Soon

Marie Doro will open in "Lillies of the Field" at Bridgeport on Monday, September 26, coming to New York early in October.

NEW HEADQUARTERS

Junior Orpheum Booking from Chicago Again

An important change in vaudeville bookings has just been made, and as a result, the Junior Orpheum time will be booked again from Chicago.

They will be able to offer acts ten or more weeks and will use more than two hundred additional acts every week.

Bookings will be in charge of Sam Kahl, who handled them before.

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Ticket Agencies Plead Guilty

Nine theatre ticket concerns plealed guilty this week in the United States District Court to information accusing them of failing to file with the Collector of Internal Revenue reports of sales as required by law. Judge William B. Sheppard fined each defendant $25. The concerns fined were Jacobs Opera and Theatre Company, David A. Warfield, Edward Alexander, Equity Ticket Office, A. K. Leumon, Leo Newman, Louis Cohn, Arrow Theatre Ticket Office and the Broadway Theatre Company.

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McKee a Free Lance

John McKee, for the past thirteen years general stage director for Henry W. Savage, will open an office of his own early next month, and undertake to stage productions for other managers as well as for Mr. Savage. This will be Mr. McKee's first experience as a free lance director. The reason for his move, he explains, is "due to an insatiable desire for expansion—to produce more plays in a season than any one management could possibly sponsor."

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Cort Gets Play

John Cort has secured the rights to Wilson Collison's latest farce, "A Bachelor's Night," which is now in rehearsal and opens in Baltimore October 3rd. After playing out of town for two weeks, it will open in New York, October 17th. The following cast have been engaged: Herbert Yost, Isabel Irving, Liela Frost, William Roselle, Lilyan Teshman, Amy Ongley, Luella Gear, Vera Finley, Dorothy Smoller and Beth Hardy. The play is being staged by Harry Andrews.

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Special Matinee of "Swords"

In honor of Gilda Varesi and her associates appearing this week in "Enter Madame," at the Bronx Opera House, Brock Pemberton, producer, gave a special performance of "Swords" at the National Theatre, Tuesday afternoon, The members of the Southern company of "Miss Lulu Bett," which will begin its tour soon, also were guests at the performance. The rest of the theatre was given over to players appearing in current attractions.

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Tarkington Play for Kelly

Gregory Kelly and Ruth Gordon are to have the leading roles in "Bristol Glass," a new comedy by Booth Tarkington which George C. Tyler is planning to produce during the autumn. Mr. Kelly and Miss Gordon (Mrs. Kelly) played together in Tarkington's "Seventeen" and again in "Clarence."

ALICE LAKE

the Metro star in one of her latest poses. The emotional force displayed by Miss Lake in her most recent pictures has placed her in the front rank of screen stars. In "Over the Wire" she played a woman who married for revenge, in "The Infamous Miss Revell" she was cast as the big sister to four helpless children, in "Uncharted Seas" she was the Arctic-exploring wife of a millionaire n'er-do-well, and in "The Greater Claim" the chorus girl wed out of her station in life

Broadway Buzz

By Jim Gillespie

OUR idea of a brilliant wife is the woman who upon seeing Belle Storey billed at the 44th St. Theatre tried to convince her husband that they were standing in front of the Hippodrome.

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Some Cheerful Thoughts on the New Season

This has been a remarkable season for failures.

It seems a new play cannot last more than two weeks owing to the performers being unable to survive the shock.

Nowadays new plays open and close faster than the side doors of a subway train.

In the morning papers you read about the birth of a new show and in the evening edition you are informed of its death.

Theatre ads seem to be getting closer to the obituary column every day.

The public is becoming so accustomed to shows closing that they feel disappointed if a new play lasts more than a week.

Broadway is known for its hits, and it sure has been hit this season.

An opening night was formerly celebrated with numerous floral pieces conveying the senders' best wishes for a long life.

Nowadays an opening night brings flowers conveying the senders' wishes for an easy death.

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The Jean Bedini show, "Peek-A-Boo," which recently played at the Bronx Opera house did a gross of $5,285, and the week before at the same house the picture "Over The Hill" did nearly $13,000. Which makes it appear that most people prefer going to the poor house.

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Fleeting Fashion Notwithstanding

While working in the audience Nell Harding, a dancer, underwent the humiliation of having her back pinched by a young chap sitting down front. Miss Harding intends suing the offender even though pinch back suits are no longer in style.

"Harry Lauder to get big reception upon arrival."—Headline. Righto. Anything pertaining to Scotch is indeed welcome these days.

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While sitting at the Polo Grounds last Sunday, Charles K. Harris of song-writing fame managed to get hold of a foul ball. He had no sooner received the precious souvenir than a special cop came clamoring down the aisle. "What are you after?" inquired the celebrated Charles K. "After The Ball," replied the cop. "Why certainly," remarked Mr. Harris, at the same time extending his card, "come down to my office in the morning and I'll be glad to give you a copy." Which only goes to prove a fair exchange is no robbery.

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Out of the Mouths of Babes

Babe Ruth has turned down an offer for vaudeville at $2,500 weekly claiming he intends taking a ball club to Cuba for the winter season.

The Home-Run King has the right idea. In baseball circles it is said that he prefers a low ball on the outside. However we have yet to see the ball player who when visiting Cuba did not prefer a high ball on the inside.

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Actors are receiving four dollars a day at 16th St. Theatre, Brooklyn, according to a news item. Now we know why Al Jolson declares there is not enough money in sight to tempt him into entering vaudeville.

A Chicago critic, after seeing "Lightnin'," summed up the show as being "a simple play for simpletons." We are glad he liked it. Here's hoping he will see it again.

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You Can't Blame Her at That

Mae Marsh was booked to appear in Elmira and Binghamton but upon learning that she would be obliged to follow Alice Brady's show the temperamental Mae immediately cancelled her bookings. No doubt Mae rebelled at the name of Miss Brady's show which is entitled "Forever After."

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According to the capacity houses at the Rialto and Rivoli this week all New York seems to be butting into "The Affairs of Anatol."

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According to press reports more than 150,000 bathing beauties, "mostly in one piece bathing suits," were reviewed in Atlantic City recently. "What puzzles me," laments Whitford Kane, "is how, if they were in one piece bathing suits, they were mostly in them."

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Judging from the present day dances, Annie Hughes rises long enough to remark that familiarity does not breed nearly as much contempt as it should.

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"The height of musical intelligence," declares Madame Clara Clemens, "seems to be an ability to tell off hand what is on the other side of any record named."

Taking to the Road

Considering the number of performers who walk out of shows it would seem that pedestrianism is getting a firm hold on the show business.

Nowadays when a performer feels like limbering up he exercises his rights by walking out of the show.

If he remains with the show for any length of time he is looked upon as being lazy.

Judging from their actions, some performers prefer a short walk to a long run.

Upon being told that he had a fat part, a well-known performer immediately walked out of the show for the purpose of working off a few superfluous sides.

He returned the following night and was greatly shocked upon being told that his chances for resuming the part were very slim.

He had been playing the part of a detective and should have known that he originally was nothing more than a shadow.

Some of the boys have become adapted to walking owing to the fact that they have been appearing before the footlights so long that they just naturally became lightfooted.

In the future, in order to become a performer one will have to be endorsed by the Walking Club of America.

When qualifying for an engagment a performer will be selected according to the length of his stride.

The necessary stride for a dancer will probably consist of two feet.

Instead of carrying maids and valets, performers will find it necessary to employ chiropodists.

Equestrian acts will become a thing of the past, elevators will be done away with, and performers will fight for top floor dressing rooms.

Vaudeville bills will be laid out according to the size of the performers shoes, with the one having the smallest foot opening the show.

Artie Chokes — He Uses Plants and Everything

AH-HA-HERE COMES "HARRY ROSEY"—I UNDERSTAND HE WANTS TO SEE ME!
HELLO ARTIE-HOW'S EVERYTHING? HUH?
SAY-BY THE WAY-ARTIE-DO YOU USE "PLANTS" IN THE AUDIENCE?
WELL I HAVE A "PLANT" IN THE HOUSE ONCE IN THE WHILE—BUT MOST OF THE TIME I GET VEGETABLES AND BAD EGGS!
SAXTON

HAZEL DAWN

Sprightly heroine of many A. H. Woods' farces, who has just retired from the cast of "Getting Gertie's Garter" at the Republic Theatre, in order to assume the leading role in Avery Hopwood's latest opus, "The Demi-Virgin" which opened in Atlantic City this week. Miss Dawn, who is famous for her modish costumes, is here wearing a Haverstick frock of Rothenara Crepe with chenille motifs

Photo by Old Masters

The New Plays

"Bluebeard's Eighth Wife"—"Blood and Sand"—"White Headed Boy"—"Blue Lagoon"—"Man in the Making"—Out of Town Openings

"BLUEBEARD'S EIGHTH WIFE"

Ina Claire in French Farce at the Ritz

Farce in three acts by Alfred Savoir. Adapted by Charlton Andrews. Staged by Lester Lonergan and Robert Milton. Produced by William Harris, Jr., at the Ritz Theatre, September 19.

The Marquis de Briac.....Ernest Stallard
Lucienne.....Anne Meredith
John Brandon.....Edmund Breese
Monna.....Miss Ina Claire
Albert de Marceu.....Barry Baxter
Mlle. George.....Miss Leonore Harris
M. Kay.....Jules Epailly
A Secretary.....Philip Tonge

When a play has a great deal of advance heralding the average person builds up in his own mind things which no play can be. This, I am inclined to think, happened with "Bluebeard's Eighth Wife," which *William Harris, Jr.*, brought to the Ritz Theatre. The police in New Haven took exception to one incident and the usual thing happened. The first nighters expected more than they got. And they did not consider the play as a play. And as a play it is a very amusing and deft piece of work. Of that there is not the slightest doubt.

The story of the French woman who marries the rich American and proves that they really love each other has any number of engaging things in it. And I think succeeding audiences will find these things.

The production staged by *Lester Lonergan* and *Robert Milton* with scenery by *Livingston Platt* is in keeping with the *William Harris* standard.

Ina Claire plays the wife, and, while she is, of course, wholly satisfactory in the part, it is a part which makes no great demands on her. A far more difficult role is that of the husband acted by *Edmund Breese*. *Barry Baxter* has an even more striking part and made the hit of the piece.

S. JAY KAUFMAN.

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"THE WHITE HEADED BOY"

Irish Players Arrive in Amusing Comedy

Comedy in three acts by Lennox Robinson. Staged by J. B. Fagan. Produced by Charles Dillingham at Henry Miller's Theatre, September 15.

Mrs. Geoghegan.....Maureen Delany
George.....Sydney Morgan
Peter.....Harry Hutchison
Kate.....Norah Desmond
Jane.....Suzanne McKernan
Baby.....Marie Slade
Denis.....Arthur Shields
Donough Brosnan.....John O'Rourke
John Duffy.....Arthur Sinclair
Delia.....Gertrude Murphy
Hannah.....Christine Hayden
Aunt Ellen.....Marie O'Neill

Expectation has been at a high pitch over the promised visit to our shores of the Abbey Theatre players in another comedy. Perhaps that is one explanation for the slight disappointment that one feels over their performance now that they have actually arrived. "The White Headed Boy" played for a huge number of nights in London as well as elsewhere, and it is undeniably an amusing play and well acted. But in spite of that, it falls short of the standard the Irish players set for themselves on their previous visit several years ago.

The chief offender, if so strong a word is permissible, is *Maire O'Neill*. In the role of a middle aged woman with notions, she is very funny at times and very sincere at times, but she allows herself the liberty of indulging in tricks so frequently that it would not be surprising if at any moment she broke into a dance and turned the whole evening into a vaudeville show.

The play tells of the difficulties brought upon the Geoghegan family when they try to disguise the fact that the pet of the family has failed for the third time to pass examinations to become a physician and is being hastened off to Canada by an irate brother. Before things are finally settled, all the stern brother's resolutions are broken and the "white headed boy" not only escapes his exile in Canada, but lands a fine position for himself that would have gone to another member of the family and marries the girl he loves.

Arthur Sinclair is highly amusing as a wily father, who is involved in romance in spite of his years. *Sydney Morgan* plays with telling sincerity the role of the irate brother, and fine, quiet performances are given by *Norah Desmond* and *Suzanne McKernan* as two sisters.

H. K. WHEAT.

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"THE MAN IN THE MAKING"

John Meehan Produces Play at the Hudson

Play in prologue and four acts by James W. Elliott. Staged by John Meehan. Produced by John Meehan at the Hudson Theatre, September 20.

Jimmy Carswell.....Donald Gallaher
Grace Whiting.....Kathleen Comegys
Aunt Lou.....Susanne Willis
Mrs. Carswell.....Leah Winslow
Cliff Whiting.....Francis Byrne
J. Z. Carswell.....Paul Everton
Lester Toomey.....Robert Fiske
Stanley Sheridan.....Raymond Hackett
Traveling Salesman.....Joseph Guthrie
Al Wayman.....William B. Mack
Slim Peters.....Duncan Harris
Dolan.....Edwin Walter
Teddy Barco.....Justin Lees
The Clan.....Billie Bergh
Theodore Barco.....Frazier Coulter

John Meehan makes his official bow as a producer on his own with "The Man in the Making," and taking everything into consideration, it is not an inauspicious debut. To be sure the play leaves much to be desired, but with proper pruning, there is still a good chance that it will be considered entertaining by the majority of playgoers. It is the sort of play that suggests those advertisements in the newspapers that show a man pointing his finger directly at you and saying in bold face type, "Do you want to be a successful man?"

The hero in this piece did want to be, and after the usual struggles of which drama is made, he succeeded, and to such an extent that in the last act we see him undertaking to spread his gospel of business efficiency over all the world of the inefficient. It seems that he has been sent to college as a matter of course, and has learned nothing except how to go to the dogs, which he proceeds to do. He comes back successfully, however, so there isn't much harm done.

Donald Gallaher does his best with the chief role, a rather impossible one to try to do anything with. He gets away with it, better than could be expected. The honors of the evening must be presented to *Raymond Hackett*, who gave an unforgettable performance in "Abraham Lincoln" several seasons ago. He comes to the front again with just as sincere a piece of work, if less serious. *Kathleen Comegys* is comely and convincing in a colorless role, and all the cast works hard and well.

H. K. WHEAT.

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"THAT HOMELY HENRIQUEZ"

Leo Ditrichstein in New Comedy in Chicago

Comedy in three acts from the Italian of Sabatino Lopez, adapted by Solita Solano. Produced by Lee Shubert at Studebaker Theatre, Chicago, September 18.

Cecilia Leonard.....Nellie Burt
Henry.....M. A. Kelly
Edward Barton.....Lee Millar
Jose Henriquez.....Leo Ditrichstein
Alexis Borozouff.....Alexis Polianov
Harry Stewart.....Hugh O'Connell
Mrs. Rose Jennings.....Clara Mackin
Alma Curtis.....Frances Underwood
Dr. Frederick Curtis.....Orlando Daly
Arabella Mapes.....Josephine Hamner

Leo Ditrichstein, of "Great Lover" fame, put aside "Toto" Sunday night and, arrayed in a bright red wig and immense bone rimmed glasses, played the role of a philosophic caretaker of a slip of a girl and frustrated the designs of a dashing philanderer.

It is a very talky piece, and in the adaptation of the Italian opus it has been pretty thoroughly Americanized. The same cast that appeared in "Toto" supports the gay comedian. However it does not measure up to the former comedy either in bright lines or risque situations. The red wig and general ridiculous make-up of *Ditrichstein*, in the role of a wealthy banker, seemed to detract from the serious side of the story. It was a great handicap, although his philosophy was unique and many of his lines were extremely witty.

He was accorded excellent support in *Frances Underwood* and *Nellie Burt*. The first two acts were nicely mounted. The play was originally called "Face Value" but the present title is much more apropos.

The story concerns members of the household of a New York family hotel, with Jose Henriquez, a most gracious but homely banker providing funds for his protege, Cecilia Leonard, to have her voice trained. Others of the family hotel are Dr. Curtis, his wife, Alma, and Edward Barton, a philanderer, who makes love to the fair sex indiscriminately. His latest case is Alma Curtis. Henriquez, thinking to save her from herself, informs Barton he is going to cut him out. He goes to the lady's apartment at the hour when she was to meet Barton and it is this scene in the second act that is the piece's mainstay. *Ditrichstein* and *Miss Underwood* occupy this scene for almost its whole length and in it both he and his leading lady do some very excellent acting. How he wins her good fellowship, if not her love, and then persuades the Doctor who bursts in upon them, that his jealous fears are unfounded, is a fine piece of work.

The play which borders on the sophisticated and naughty veers off in the last act to a sweet and thoroughly wholesome little dialogue between the principals, with a promise of future happiness for the homely Henriquez in Ithaca, N. Y., whence his protege returns after her tryout and ultimate failure.

Ditrichstein has had stronger vehicles than "That Homely Henriquez." It is amusing but far from convincing.

J. RAY MURRAY.

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"THE LOVE LETTER"

John Charles Thomas Opens in New Piece

Musical comedy in three acts suggested by a play by Franz Molnar. Libretto by William Le Baron. Music by Victor Jacobi. Staged by Edward Royce. Gowns by Lichtenstein, Mme. Pullicha and Gilbert Clark, Inc. Produced by Charles Dillingham at the Forrest Theatre, Philadelphia, September 5.

Michael.....Townsend Ahern
Julien.....Henry White
Head Waiter.....Charles Lawrence
Eugene Bernard.....Will West
Miriam Charlot.....Carolyn Thomson
Madame Charlot.....Katherine Stewart
Richard Kolnar.....Fred Astaire
Aline Moray.....Adele Astaire
Philip Delmar.....John Charles Thomas
Waiter.....Elliott Roth
Bus-Boy.....Roger Davis
Marie.....Alice Brady
Countess Irma.....Marjorie Gateson
Gina.....Irma Irving
Zena.....Dorothy Irving
Betty Parker.....Jane Carroll
Ambassador.....Tom Fitzpatrick

Charles Dillingham's latest musical comedy, "The Love Letter," combines the fine baritone of *John Charles Thomas*, the joyous dancing of *Fred and Adele Astaire*, the comicalities of *Will West*, and the magnetic personality of *Marjorie Gateson*, against a background of three of *Joseph Urban's* most attractive settings.

The story is based on the old play "The Phantom Lover," and gives *John Charles Thomas* an opportunity to appear in rapid succession as a soldier, a statesman, an artist, and a servant. As the artist, he has the chance to sing a *Canzonetta* which displays his rich voice to advantage. *Victor Jacobi's* music is liltingly tuneful, albeit strangely reminiscent of "The Half Moon." *I'll Return For You*, *Dreaming*, and *I'll Say I Love You* proved to be the most popular numbers.

The costumes, particularly in the dream scene, are novel and very elaborate. The *Rainbow Dance*, featuring *Irma* and *Dorothy Irving* and *Pearl Eaton*, was gorgeous. The quaint dance accompanying the *Upside Down* song, done with much spirit by the *Astaires*, nearly stopped the show.

We'll venture to say that when "The Love Letter" slips into New York in a few weeks, the Globe Theatre ought to be its permanent address for some time to come.

DWIGHT CONN.

"BLOOD AND SAND"

Otis Skinner in Ibanez Novel Dramatized

Play in four acts by Tom Cushing from the novel by Vicente Blasco Ibanez. Produced by Charles Frohman, Inc., at the Empire Theatre, September 20.

Garabato	John Rogers
A Room Attendant	Edward Norris
Dr. Ruiz	Louis Calvert
Alvarez	F. D. Dalton
Juan Gallardo	Otis Skinner
Don Jose	William Lorenz
Antonio	Guy Nichols
Encarnacion	Octavia Kenmore
Señora Josefina	Eleanor Seybolt
Rosario	Madeline Delmar
Juanillo	Fred. Verdi
Pepe	Martin Broder
Doña Sol	Catherine Calvert
El Nacional	Romaine Callender
Marques de Miura	Chas. N. Greene
Condesa Du Torrealta	Shirley Gale
Doña Sarasate	Cornelia Otis Skinner
Monsefior	Claude Gouraud
Don Ernesto	James Church
Doña Luisa	Juanita Viscaya
Doña Emilia	Genevieve Delaro
A Servant	Robert Brinton
Pedro	Victor Hammond
Se Ora Angustias	Clara T. Bracy
Mariana	Devah Morel
A Picador	William Gaylord
A Priest	Carlos N. Gray
El Fuentes	Felix Prandini
An Attendant	Kenneth Kipling

Tom Cushing did not make a dramatization of "Blood and Sand." He made a vehicle of the Ibanez novel for *Otis Skinner*. There is, to be sure, all sorts of drama—or melodrama—in it, but where we should have had conflicts we had star scenes. The entire first act is merely *Mr. Skinner's* acting—admirable acting—a bull fighter. In the second he is in love with a "grand lady." In the third he is convalescing from an injury and has a scene with his wife. In the first scene of the final act there comes a flash when the "grand lady" tells him she loves another man. In the last scene he is killed.

All this is full of "opportunities" for an actor as skilled as *Mr. Skinner*. And his performance will give the play a considerable amount of popularity. If, on the other hand, *Mr. Cushing* had brought the wife, the "grand lady" and the bull fighter together in the first act, again in the third act and in the end, the play might have triumphed.

Average audiences feel the difference between drama and "scenes" even if they may not know the difference. Here is material for three dramatic conflicts throughout and they are rarely used. Used, I mean, at one time. Used before the eyes of the audience. We may imagine what the characters are doing if they are off stage, but we know if they are before us. Throughout this play I thought of "Carmen," which it resembles. In "Carmen" the story moves via the characters we see.

Then too, it was the old novel versus play matter. A novelist explains. A dramatist cannot explain. From this point of view *Mr. Cushing's* work was far better than the average. He told the story. But it is a story which he could have changed to this slight extent if the drama of it necessitated. And it did.

Mr. Skinner, again, carried the play. He has an equipment for it. Youth—yes youth—fire, finesse when the moment is there, he thinks and often sings. *Catherine Calvert* rose to her scenes. One was playful, the other intense. She was sure of herself in both. *Madeline Delmar*, who has done good work before, was the wife. A typical *Delmar* role. *Louis Calvert* had little to do. *John Rogers* as the valet, and *William Lorenz*, acted what were "bits" more or less and acted them well.

S. JAY KAUFMAN.

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"THE BLUE LAGOON"

Shuberts Present English Play at Astor

I understood that "The Blue Lagoon" had not been produced out-of-town before it came to the Astor Theatre. This was on account of the very heavy production. If it had been produced out-of-town *Basil Dean*, the English producer, would have been told that the American audience demands a faster moving play, and it could have been remedied. That is the chief fault in the play. The first two acts could have been told in a few minutes. But if this had been done, I am afraid, it would have shortened the play to too great an extent.

The story of the two children who are saved from a shipwreck and grow up alone on an island hasn't really enough in it for the purpose of a full evening's entertainment. The producers must have seen this because a great deal of time is taken up by incidental music and scenic effects. These scenic effects are startling, particularly the storm. Whether since the opening the play has undergone changes or not I do not know.

The acting in this type of play is rarely important. *Frances Carson* and *Harold French* played the leading roles, but nothing startling emerged because the parts are monosyllables. *Cecil Kapp* was the old sailor, but what he had to say was of little interest. S. JAY KAUFMAN.

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"TOWN GOSSIP"

Ned Wayburn Produces Big Hit in Boston

Ned Wayburn is without a peer in the art of directing and staging musical shows, as his initial production "Town Gossip" plainly shows. Seldom on any stage does one see such tasteful settings, such wonderful costumes and such beautiful girls. Beauty abounds everywhere and even the most blasé "front-rower" is forced to sit up and take notice. To the aforesaid attributes, add some catchy and melodious music, say that the well-known *George E. Stoddard* collaborated with *Ned Wayburn* in writing the book and lyrics, and how could "Town Gossip" be anything but a success? Much credit is due *Harold Orlob* for endowing the show with such harmony and tunefulness.

The plot concerns the adventures of an ambitious country youth who, after having received his diploma from a correspondence school of "detectivity," wends his way to New York and there finds a position in a tobacco store where the good and bad qualities of the weed are discussed thoroughly and with considerable heat. After many trials and tribulations, the would-be detective becomes president, at $20,000 per year, of a concern that is to manufacture a smoke-saving device which, it is said, was guaranteed to preserve the parlor curtains, etc.

Johnny Dooley, as the country youth, worked hard and seldom has he acted to better advantage. The same might be said of *Lillian Fitzgerald*, for she, too, evoked much laughter.

Grace Moore sang exquisitely and was one of the chief attractions.

Edythe Baker nearly stopped the show with her "rhythmic rhapsodies on the piano."

Muriel Stryker, Rita Owin, Ione Roberts and the dancing team of *Carlos* and *Inez*, each added to the entertainment some unique dances.

Among others in a cast of almost equal excellence were *Helen Broderick, Stanley Forde, Lester Crawford, Grace Brewer, Vinton Freedley, Eleanor Griffith* and *Florence Earle*.

After a little more polishing and pruning under *Mr. Wayburn's* skillful direction, there is no reason why "Town Gossip" should not be one of the big hits of the coming season.

RICHARD ALDRICH.

BROADWAY TIME TABLE—Week of Sept. 26th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Back Pay	Helen MacKellar	*Play by Fannie Hurst*	Aug. 30	Bijou	West 45d	8.30—W. & S. 2.30	$7,000
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 22	Morosco	West 45th	8.30—W. & S. 2.30	$9,000
Beware of Dogs	William Hodge	*To be reviewed*	Sept. 26	Broadhurst	West 44th	8.30—W. & S. 2.30	1st week
Blood and Sand	Otis Skinner	*Reviewed in this issue*	Sept. 20	Empire	Bway & 40th	8.30—W. & S. 2.30	1st week
Blossom Time	Olga Cook, Zoe Barnett, Wm. Danforth	*To be reviewed*	Sept. 26	Ambassador	West 49th	8.30—W. & S. 2.30	1st week
Bluebeard's Eighth Wife	Ina Claire	*Reviewed in this issue*	Sept. 19	Ritz	West 48th	8.30—W. & S. 2.30	1st week
The Blue Lagoon	Harold French, Frances Carson	*Reviewed in this issue*	Sept. 14	Astor	Bway & 45th	8.30—W. & S. 2.30	$8,000
The Circle	John Drew, Mrs. Leslie Carter	*Star cast in Maugham play*	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Daddy's Gone A-Hunting	Marjorie Rambeau	*Good play by Zoe Akins*	Aug. 31	Plymouth	West 45th	8.30—Th. & S. 2.30	$7,500
The Detour	Effie Shannon, Augustin Duncan	*Excellent play and acting*	Aug. 23	Bijou	West 45th	8.30—W. & S. 2.30	$8,000
Dulcy	Lynn Fontanne	*Highly amusing comedy*	Aug. 1	Frazee	West 42d	8.30—W. & S. 2.30	Capacity
The Easiest Way	Frances Starr	*Eugene Walter play revived*	Sept. 6	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
The First Year	Frank Craven	*Comedy of small town life*	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Getting Gertie's Garter	Walter Jones, Dorothy Mackaye	*Old-fashioned farce*	Aug. 1	Republic	West 42d	8.30—W. & S. 2.30	$6,500
Get Together	Fokina, Fokina, Charlotte	*Entertaining Hippodrome show*	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	$45,000
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$6,000
Greenwich Village Follies	Irene Franklin, James Watts	*John Murray Anderson revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Hero	Richard Bennett	*Interesting after-war play*	Sept. 5	Belmont	West 44th	8.30—Th. & S. 2.30	$4,000
Honors Are Even	William Courtenay, Lola Fisher	*Talky comedy*	Aug. 10	Times Square	West 42d	8.30—Th. & S. 2.30	$7,000
Just Married	Vivian Martin, Lynne Overman	*Amusing farce*	Apr. 26	Nora Bayes	West 44th	8.30—W. & S. 2.30	$6,500
The Last Waltz	Eleanor Painter	*Beautiful Viennese operetta*	May 10	Century	Cen. Pk. W.	8.30—W. & S. 2.30	$15,000
Launcelot and Elaine	Pedro de Cordoba	*Beautiful romantic play*	Sept. 12	Greenwich Vil.	Sheridan Sq.	8.30—W. & S. 2.30	$4,000
Lilion	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
A Man in the Making	Donald Gallaher, Kathleen Comegys	*Reviewed in this issue*	Sept. 20	Hudson	West 44th	8.30—W. & S. 2.30	1st week
March Hares	Alexander Onslow, Lucile Watson	*Brilliant satirical farce*	Aug. 11	Punch & Judy	West 49th	8.30—F. & S. 2.30	$4,000
The Merry Widow	Lydia Lipkowska	*Brilliant revival*	Sept. 5	Knickerbocker	Bway & 38th	8.30—W. & S. 2.30	$16,000
Mr. Pim Passes By	Laura Hope Crews	*Charming English comedy*	Sept. 19	Garrick	West 35th	8.30—W. & S. 2.30	1st week
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	*To be reviewed*	Sept. 22	Music Box	West 45th	8.30—W. & S. 2.30	1st week
Nice People	Francine Larrimore	*Well-acted social comedy*	Mar. 2	Klaw	West 45th	8.30—W. & S. 2.30	$9,000
The Nightcap	Jerome Patrick, Flora Sheffield	*Entertaining mystery comedy*	Aug. 15	39th Street	West 39th	8.30—W. & S. 2.30	$6,500
Only 38	Mary Ryan	*Comedy of family life*	Sept. 13	Cort	West 48th	8.30—W. & S. 2.30	$5,000
Put and Take	Lieut. Tim Bryan	*Lively negro revue*	Aug. 23	Town Hall	West 43d	8.30—W. & S. 2.30	$5,000
Return of Peter Grimm	David Warfield	*To be reviewed*	Sept. 21	Belasco	West 44th	8.30—Th. & S. 2.30	1st week
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Scandals of 1921	George White, Ann Pennington	*Amusing revue*	July 11	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63 Street	West 63d	8.30—W. & S. 2.30	$4,500
The Silver Fox	William Faversham	*Fine cast in good play*	Sept. 5	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	$4,000
Six Cylinder Love	Ernest Truex	*Clever automobile comedy*	Aug. 28	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
Sonya	Violet Heming; Otto Kruger	*Romantic play*	Aug. 15	48th Street	West 48th	8.30—Th. & S. 2.30	$7,000
The Spring	William Rainey, Ruth Rickaby	*To be reviewed*	Sept. 21	Princess	West 39th	8.30—W. & S. 2.30	1st week
Swords	Clare Eames, Jose Ruben	*Excellent poetic drama*	Sept. 1	National	West 41st	8.30—W. & S. 2.30	$5,000
Tangerine	Julia Sanderson	*Average musical comedy*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
True to Form	Edwin Nicander, Sue McManamy	*Play by Augustus MacHugh*	Sept. 19	Bramhall	East 27th	8.15—W. & S. 2.30	$4,000
Two Blocks Away	Barney Bernard	*Comedy of Jewish classmates*	Aug. 31	Cohan	Bway & 42d	8.30—W. & S. 2.30	$8,500
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	2.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		44th Street	West 44th	2.15—Daily 2.15	Capacity
Wait Till We're Married	Marion Coakley, Henry Duffy	*To be reviewed*	Sept. 26	Playhouse	West 48th	8.30—W. & S. 2.30	1st week
The Wheel	Ida St. Leon, Thomas W. Ross	*Typical Winchell Smith play*	Aug. 29	Gaiety	Bway & 46th	8.30—W. & S. 2.30	$6,500
The White-Headed Boy	Maire O'Neill, Arthur Sinclair	*Reviewed in this issue*	Sept. 22	Henry Miller's	West 43d	8.30—Th. & S. 2.30	1st week
Ziegfeld Follies	Raymond Hitchcock, Fannie Brice	*Gorgeous revue*	June 21	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity

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Dramatic Mirror

133 W. 44TH STREET NEW YORK

In the Song Shops

SIDNEY CAINE

The busy bee of the Jack Mills concern who, besides attending to business duties, finds time to write popular songs. Sid was responsible for "Mazie" and other recent hits, is one of the hardest workers in the music business, and usually raises Cain when he gets started

By Jim Gillespie

Knights of the Sidewalk Seek Entertainment—Mechanical Companies Fail to Pay Royalties—Publishers' Outing

RAINY weather holds very little terror for a certain element who grace the corners of Broadway 365 days a year. Were these men questioned as to their vocations, they would be unanimous in declaring themselves actors, but were they put to the test, a vast majority would become blind from the glare of the footlights. Should a rain storm disturb their outdoor meetings these knights of the sidewalk usually seek refuge in the nearest music publishers, where under the guise of performers, they ask to hear a few numbers and then proceed to decorate a spacious chair while an accommodating pianist pounds out a musical hash consisting of fox-trots, one steps, blues, etc. Upon becoming thoroughly rested, the open-air thespian derricks himself from the chair, casually remarks that he is laying off at present, borrows a cigarette and then peeks out the window to see if the rain has stopped. If so, he resumes his patrol along Broadway, and if not, he seeks shelter in another music publishing house. These pests are really a menace to the community, and many recognized performers in search of new numbers often find difficulty in getting service owing to these Broadway lizards being entertained by unsuspecting pianists.

We Know of Several

gentlemen of leisure whose stage experience consists of a ride on a Fifth Ave. bus, who upon being chased off the corner by a cop, immediately find solace in the nearest music publishers. They not only take up a lot of valuable time, but are very often responsible for performers walking out, owing to their being unable to wait for a pianist. Most all publishing houses employ a professional staff for the sole purpose of acquainting the vaudeville profession with their various songs. These men cover the vaudeville houses and after much hard work they might succeed in making an appointment with a performer for the following day. Upon arriving at the appointed time the performer is apt to find all the pianos busy, grows tired of waiting and walks out in a huff, which usually results in their refusing to use any number published by that particular firm. The music grafter has always been a source of annoyance to the publishers, and though every conceivable method has been employed to eliminate him, we are sorry to say he is still in his glory, and unless the unforeseen happens he will continue to graft sets of professional copies and create discord where harmony really should regin.

Much Uneasiness

has been created throughout music circles owing to the failure of the mechanical companies to pay royalties. Having weathered the gale during June and July, the publishers found themselves anxiously awaiting their mechanical royalty statements, which were due about August first. However they were doomed to bitter disappointment for with the exception of the Victor and Columbia companies (who paid at the customary time) the much looked for checks were quite conspicuous by their absence. Some mechanical companies have given the publishers ninety-day notes, while others have yet to be heard from. It has been an all around disappointment for the music boys but they are unanimous in declaring that Victor has lived up to its name and that Columbia is really the gem of the ocean.

Fred Fisher Has

reopened his St. Louis office which is now being managed by *Carroll White*. *Jack Maser*, formerly in charge of *Fisher's* Philadelphia quarters, has severed his connections with the firm so as to go in business for himself and has been succeeded by *Eddie Sauer*, recently of the New York staff, who, by the way, enjoys a very sweet disposition. *Fisher* has moved his Philadelphia office from the fourth floor of the Globe Theatre building to 831 Chestnut St., where he now occupies the second floor. *Fred* claims everything is coming down, so he decided to help the good cause by moving from the fourth floor to the second.

Now that the shooting

is over and the smoke screen has lifted, the good ship *Robert Norton* is calmly riding the waves of success with *Gypsy Rose* firmly tacked to its mast. Following a lively skirmish in which the *Norton* was opposed by several song publishing dreadnaughts, to say nothing of a few song writing cruisers, a truce was declared which resulted in the above victory. Though outnumbered and attacked from all sides, *Commander Leo Friedman* stuck to his guns and with the spartan courage of a Farragut he refused to surrender the much coveted *Gypsy Rose*. In other words, after a spirited contest involving several publishers and song writers all anxious to procure the song, *Gypsy Rose*, the *Robert Norton Co.* stepped in and obtained the publication rights to the above number. Do you get the idea? Good. Now all together, "Oh Say Can You See."

The music publishers

will mark the close of the summer season with an old-fashioned get-together party at Smallwood's Lodge, Glen Cove, L. I., Wednesday, Sept. 28th. Of course the usual ball game is scheduled for the afternoon after which will come the heavy eats and of course heavy—well, we had better stop at eats, you know how it is, and besides why remind a fellow of the morning after the night before? However, the affair promises to be the gala event of the season, so if you are a regular guy and want a regular time we would advise you to get in the swim, and if you can't swim you will at least have a chance to drown your sorrows. All aboard!

The Riviera Music Co.

of Chicago wishes to announce that they have opened a branch office in Los Angeles which will be under the management of *O. J. Brockett* who enjoys a wide acquiantance throughout the music profession. The *Riviera Co.* are sparing no expense in furthering their waltz, *Sweet Southern Dreams*, which is getting a big plug throughout Chicago. The number is being played in all the leading cafes and at the present time is being featured at the Strand Theatre.

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Is That So!

Sam Fox, President of the *Sam Fox Music Publishing Co.*, has inaugurated a system which he believes will eliminate the expense of publishing new numbers before ascertaining their true value. *Mr. Fox* is sending a questionnaire to recognized orchestra leaders and music dealers throughout the country asking their unbiased opinion of his numbers. A different number accompanied by a questionnaire will be sent out every ten days until the catalog of new songs have become exhausted. *Mr. Fox* is proud of the fact that most all the leaders and dealers have been prompt in complying with his request and he will judge the numbers according to the opinions of the above critics, whom he regards as being competent judges of songs that will appeal to the public taste.

Eddie Cantor is the latest celebrity to use *Georgia Rose*. According to *Alex. Sullivan*, *Eddie* gets black in the face from singing encores and keeps burning up the wires in praise of the number. *Alex* has enough telegrams of congratulations to fill a book but he does not intend to run a book even though *Eddie* does continue to canter home to victory.

The *Broadway Music Co.* will move into their new quarters in the Robertson-Cole building about Oct. 15. Owing to their being unable to vacate their present offices at the specified time the firm is required to pay two separate rents. Why not have *Sidney Mitchell* write a double version number and dedicate it to the landlords?

Murray Bloom, who has been selected to handle *Remick's* Chicago office, is now in the Windy City for the purpose of looking over the territory. *Murray* will return to New York in a few days and after making a report on conditions around Chicago will jump back to assume his official duties.

Best Selling Music Rolls

AEOLIAN—Fox Trot, One Kiss (4459); Waltz, Little Crumbs of Happiness (4491).

O.R.S.—Fox Trot, Ma (1677); Waltz, Carolina Lullaby (1672).

REPUBLIC—Fox Trot, Bimini Bay (76118); Waltz, Hello, Little Girl of My Dreams (76018).

Best Selling Records

COLUMBIA—Fox Trots, Honeymoon Home (3440), Hickman's Orch.; Learn to smile (3441), Happy Six.

EDISON—Fox Trot, Cho-Cho-San (50826), Conrad's Orch.; Waltz, Sleepy Head (50821), Orlando's Orch.

PATHE—Fox Trots, Ma (20618), Casino Dance Orch.; Once in a Blue Moon (20615), Merry Melody Men.

VICTOR—Fox Trot, You're the Sweetest Girl (18787), Paul Whiteman's Orch.; Waltz, Where the Lazy Mississippi Flows (18783), Hackel-Berge Orch.

Best Selling Sheet Music

FOX TROTS—Yoo Hoo, Maurice Richmond; It's You, Sunshine Music Co.

WALTZES—Mississippi Crade, Foster; I Wonder If You Still Care for Me, Waterson, Berlin & Snyder.

At the Big Vaudeville Houses

Shubert Vaudeville Opens at 44th St.—Daphne Pollard Continues at Palace—Colonial Opens Season—In Other Vaudeville Houses—Chicago Bills

SHUBERT VAUDEVILLE AT 44th STREET

Francis White and Others Make Up Fine Show

Only the superlative can be used to describe adequately the merits of the new Shubert vaudeville, it is the best of everything presented with all the attractiveness of a Christmas gift, brand new, full of surprise and full to overflowing with delight. Everyone has known the efficiency of the Shuberts in the world of the theatre, but no one ever imagined for a moment that they could offer instantaneously such a complete and perfect system of entertainment. For no one who witnessed the brilliant opening performance could detect a single flaw in the performance; it ran with the smoothness of magic. Every act came on letter perfect; the orchestra struck every cue to perfection; and the general arrangements fitted glove-like into every minute of the program.

Georgie Price was the presiding genius of the occasion, and when he was not giving dignified and very clever speeches on the thrill of vaudeville, he was busy imitating, singing, dancing and filling out as extra man in the other acts.

The *Donald Sisters* opened in an athletic act that gained immediate attention.

Then *Harper* and *Blanks*, most urbane of colored entertainers, dance with jazz steps, wear stunning Chinese costumes and give imitations of old Chinamen doing hop dances.

Jack Conway and company give what is really an infoxicating comedy with the scene laid appropriately in the cellar. *Jack Conway* and some of the lines are long hearty laughs.

Nonette, she of the golden voice and speedy violinist's fingers, does the impossible by singing and playing at the same time. As a matter of fact, *Nonette* has amazing ability and her success on this opening bill was well merited.

The Barr Twins, assisted by *Buddie Cooper*, give what might well be called a colorful divertisement in which they dance graceful creations in Velasquez and other picturesque gowns, shaded with varicolored lights.

Quite continental is the racy humor of *Clark* and *Arcaro*, whose suavity, naughtiness, and daring, shock and delight. Acts of this sort are too rare, and are a complete entertainment in themselves.

For the rest little space can be given, unfortunately. Just a line can be afforded the bright particular artists of the afternoon. *Belle Storey*, who, sweet and winsome, sang tremendously difficult operatic numbers.

Regal and *Moore* repeated their sensational comedy in their "V Carnival" cutting up.

Frances White, the perennial child favorite imitator, breezed across the stage in her tricks about prima donnas. Drew large bouquets as a reward and then gave way to *Mlle. Olympia Desvall*, and her company who closed the performance with a stunning riding exhibition, meritorious and beautiful. SOREL.

PALACE OFFERS BIG SHOW

Daphne Pollard, Yvette Rugel and Other Acts Win

A whale of a bill was the general consensus of opinion of those who were fortunate enough to crowd into the Palace, Monday afternoon. If one was looking for a weak spot in the bill he was doomed to bitter disappointment for seldom has the Palace presented a stronger layout, and the probable answer can be summed up in a very few words—Shubert's 44th Street Theatre.

Daphne Pollard held over from last week, did not do quite so well. Her repertoire remained unchanged which might have had some bearing on the tame reception accorded her. However, the stage manager repeated his last week's triumph by stopping the show.

Yvette Rugel proved to be the big applause winner. The miniature prima donna, assisted by *Leo Feiner* at the piano, simply tied them up. If there is a better or more popular songster on the two-a-day circuit we have yet to see her.

Monsieur Adolphus got away to a fair start in his dance offering, "Bohemian Life." The turn is well staged and brings to light a couple of excellent steppers in *Andre Vivienna* and *Anne Velde*, not forgetting *Adolphus*.

Jack Hanley drew the deuce and had little trouble in holding his own, though the stalls rather hamper the turn and could be wisely eliminated.

Solly Ward and company, with the popular *Marion Murray*, collected a large portion of applause. The sketch is without doubt one of the best comedy pieces in vaudeville.

Patricola went over to her usual hit, which resulted in her stopping the show. Her material remains unchanged and we earnestly believe she would profit were she to inject a couple of new numbers in her repertoire.

Franklyn Ardell and company experienced quite some difficulty, owing to the negligence of the orchestra. The boys in the pit were fast asleep when it came to responding to the cue for the closing number, thereby ruining what would have been a delightful entertainment. *Franklyn* was beside himself with rage and voiced his sentiments before the entire house, which we feel he was perfectly justified in doing.

Following Aesops Fables came *Daphne Pollard*, who gave way to a sort of a melodramatic burlesque entitled "A Dress Rehearsal," with a cast composed of *Frank Ellis*, *Hudson Freeborn*, *Evelyn Heckson*, *Muriel Rastrick* and *Horace Lintz*.

Following *Yvette Rugel* came *Gallagher and Shean*, who went over bigger than when seen here a few weeks ago, which is saying a great deal and then some.

Davis and Pelle closed the show. O'CONNOR.

COLONIAL OPENS NEW SEASON

Van Hoven, Gallagher and Shean and Others Score

Starting its seventeenth year, the Colonial, resplendent with new paint and fixtures and specially decorated for the occasion, offered a fine program which captivated the capacity audience.

Chief Blue Cloud and *Princess Winona* opened the bill with an Indian novelty elaborately staged with camp-fire wigwam, and a vista of distant mountains. *Princess Winona* sang *Land of the Sky Blue Water* and *Sunrise and You* with remarkable pianissimo tones. The *Chief* worked in a bit of rope swinging after the manner of *Will Rising*, but mercifully without the chatter.

Nell and *Elsie Gilbert* shouted a number of songs, including the *Old Swimming Hole* and *I Ain't Got a Mama Now*. *Ivan Bankoff* assisted by *Beth Cannon* in "The Dancing Master," might be called the Nijinski of vaudeville. His lightness and his spinning about in the air was wonderful. *Miss Cannon* performed the most difficult ballet steps with great ease and simplicity. The Russian dance was notable for its speed and rhythm.

Ed Gallagher and *Al Shean* in "Egypt" were vastly amusing and were recalled again and again. The audience couldn't get enough of their "Mr. Gallagher and Mr. Shean" song, and promptly had hysterics when *Shean* said he had walked so much he had "walked his socks into spats."

After his triumphant years in England, *Frank Van Hoven*, the dippy mad magician, returned to the U. S. A. to triumph some more. Having seen him triumph at the Palace and the Alhambra, it's safe to say that he triumphed more than ever at the Colonial. Anyway, his act went very big and he was greeted with shouts of laughter.

Following intermission *Margaret Young*, looking very charming in a smoky blue gown, sang a bunch of new songs, including *Tennessee*, *It Doesn't Mean a Thing* and *I'm a Ladies' Man*. She stopped the show absolutely, received a huge bouquet of flowers, and acknowledged the demonstration with a little speech. The gallery was rapturous, but we don't blame them.

Robert Emmett Keane and *Claire Whitney* presented *Laurence Grattan's* bright sketch, "The Gossipy Sex." Many of the lines are clever and the point of the playlet got over particularly well.

Stan Stanley, with *Billy Dodge* and *Betty Maurice*, was the usual scream. He has a new opening to the which is even better than the original.

Edwin Paul and *Edna Pauline* closed with an aerial novelty somewhat garishly staged, but showing considerable skill in the acrobatics. CORT.

NEW ACTS

Edith Taliaferro in "Under the Same Old Moon"

Joseph Hart is presenting *Edith Taliaferro* in a new vaudeville sketch written and staged by *Kenneth Webb*, with music by *Roy Webb*, entitled "Under the Same Old Moon." The skit is in three episodes with a prologue. *William Macauley* portrays the man in the moon in the prologue, a special drop with a moon outlined being used. *Miss Taliaferro* makes her appearance in Episode No. 1, which scene is laid in Holland. As a Dutch girl she is at her best. The story is about a girl who is in love with a poor man, and then a rich one comes into her life. But instead of being in love with her it is her sister that he cares for. The story ends with the girl returning to her poor lover. *Miss Taliaferro* looked the part very well and her performance was performed well. She sang one song, *Heinie From Holland*, and her voice is splendid. Episode No. 2 is China. The costumes and scenic effects in this were very pleasing to the eye. The story is also of love. An American merchant and a Chinese girl. Episode No. 3 is a sort of melodramatic love story of the northwest, the girl being in love with the crook, and then the officers of the law intervene. The story ends with the crook being caught, but as he is standing on the border line of the U. S. and Canada, he cannot be taken by either officers. The crook is made to confess that he is married and when said the girl is supposed to have shot him. They then play a game of cards to see which gets the body, the girl wins and then the story is told. She is also an officer of the U. S. and has made love to the crook so as to capture him. Her superior is then called and the wind-up is that he and the girl are the real lovers. *Miss Taliaferro* displays her finer acting in the first Episode, that of the Dutch girl. Even though the sketch did not live up to expectations, it should be a good flash in vaudeville. Rosz.

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Florence Brody Offers Song Routine

Florence Brody certainly has the right idea in putting over jazz songs. She has both personality and pep, and these two stimulants are sorely needed in several "jazz" singles appearing in the two-a-day. *Miss Brody's* first number is *Strut Miss Lizzie*, and Oh, how she can strut this over! and it was put over with plenty of snap. *Love Makes the World Go 'Round* was her second effort, and she sang this ballad very well. *When Frances Dances With Me*, a bowery tough song also came in for much applause. *Ladies Man From Dixie Land*, and *Peggy O'Neil* were her last two, the latter was an encore, for the entire house would not let her off until there was no more. *Miss Brody* has a big time offering, and will undoubtedly be there shortly. Rosz.

SONG WRITERS SEND FREE

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Bob Nelson in Songs at the Fifth Avenue

Bob Nelson, formerly of the Winter Garden, is offering a single new act to vaudeville. His turn will be welcomed, for he puts over a song with a strong personality behind it. He is assisted by a pianist. His first number rendered, *My Sunny Tennessee*, gave him a good start. *Dancing Girl From Palestina*, also came in for much applause. His other numbers were, *Little Sun Showers*, a ballad of which he claims the authorship; *Bessa From Odessa* a comedy ditty; *Ain't We Got Fun*, and a new mammy number. *Nelson* put over this latter song and won the entire house. He had to take several bows, and then came back and sang a vampish song entitled *Boo Hoo*. As a vaudeville single, *Nelson* need not worry, his personality and voice will get him over. Rosz.

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Tyrell and Mack Have Dancing Act

Tyrell and *Mack*, a two man dancing turn, offer a routine of dances, some new and some old. Their comedy jazz dance is novel. The boys work fast and hard with the various steps executed. Their best dancing steps are put over when they both appear separately. The smaller of the two does various steps such as the split, and dancing, bending, and twirling on his toes. For their finish they both go into a jump and split dance that gave them a corking send-off. The turn has originality and good dancing material. Rosz.

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81ST ST. BILL IS PLEASING

"In Argentina" Is Colorful Act

An interesting and pleasantly diversified bill at the 81st Street, pleased a full house. *Sylvia Loyal* was cordially received in the opening spot. Her French Poodle, "Marquis," and the innumerable white pigeons made a hit.

Jdck Rolls and *Ruby Royce* danced nimbly and quietly—and they were recalled many times. Their waltz steps to *Miami Shore* were excellent. They also danced to *Home Again Blues*, and *Irene Harriet Marlotte* and company got plenty of laughs out of *George Kelly's* amusing playlet, "Mrs. Wellington's Surprise," showing what difficulties may arise in a small town hotel when one's former sweetheart happens to live just across the way. The maid was a scream.

Hazel Crosby in "Opera-a-la-Syncopation" displayed her powerful voice to advantage with *When I Look in Your Eyes, Sunrise and You*, and *Tuck Me to Sleep*. Her opera selections with the up-to-date "steal" from each proved interesting.

Charles Lloyd and *Earl Christie*, the two boys from Virginia, gathered in laughs rapidly with their discussion of the fair sex.

"In Argentina," a South American melange of songs and dances, was a sort of sublimated "Land of Joy," with fully as much pep, if not so gorgeous. The dancing of the apache couple seemed to be the high light of the act.

The movie "Experience," featuring *Richard Barthelmess* and *Marjorie Daw*, carried the program until 11:30, but this excellent picture was well worth waiting for and was enthusiastically received. Conn.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Tennessee	Margaret Young
Beautiful Baby of Mine	Lee & Jean Archer
My Sunny Tennessee	Watson Sisters
Sunrise and You	Hazel Crosby

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PALACE—CHICAGO

Frisco and "Doc" Baker Please

A varied and clever bill greeted us at the Palace this week. Two acts, *Doc Baker* in "Flashes," and *Frisco*, are gilt edge. The rest of the bill is fair to middling.

Wilfrid DuBois opened in a juggling act that is rather unusual. Swinging a filled wine glass over the first rows produced goose flesh, and not because we were afraid he would waste it.

Nora Norine with *Lou Sievers* in "Rhyme and Rhythm" had the costumes and voices to make good, but the enunciation was so poor we could not discover what they were singing about. *Mr. Sievers* deserves praise for his piano playing.

The lightning change artist, *Doc Baker*, in "Flashes" dishes up a revue of fun, fads and fashions with *Polly Walker* and *Bud* and *Jack Pearson*. The chorus dresses to imitate magazine covers and *Doc Baker* is the Babe Ruth of the quick change artists. His imitation of a waitress nearly caused a cloudburst of applause. *Polly Walker* was ingratiating. The eccentric dances were the acme of perfection, and the act is an elaborate and melodic one. His songs about a *Love Nest* and "Love is like a fairy tale" reached the nth degree of approval.

Billed as vaudeville's newest offering, *William Ebs*, ventriloquist, produced a sensational ten strike by substituting a real child for the usual dummy. The child was so clever he succeeded in keeping the audience in doubt for several moments, and was called back many times.

Two black face comedians, *Moss and Frye* followed in breezy chatter and songs. Their fooling is really funny and the songs *Any Old Time You're Lonesome* and *Aint You Coming Out Melinda* registered.

Creator of the jazz dance "The American Apache," *Frisco*, with *Loretta McDermott* and *Eddie Cox* were exhilarating and spell quality. The dance wherein *Mr. Cox* slides is a miraculous rarity, it fairly talks. *Loretta McDermott* sings *I'm Nobody's Baby Now* with fine effect. *Frisco's* act deserves and got plenty of applause.

Al Wohlman in "The Graduate" has an act that is weaker than a married man's alibi, but the audience seemed to like it. He is not the type to put over baby ditties. He works so hard, and how we do like to see someone else work—Maybe that explains the applause.

Van Horn and Inez in "Sixty Turns a Minute" closed the show and was so good most of the audience stayed until the finish. They do nervy stunts on roller skates. One features an original swivel neck spin, according to the program. It is punctuated with thrills. Prick.

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MAJESTIC—CHICAGO

Blossom Seeley, Clark and Bergman and Jack Osterman Score

Perhaps like the undersigned humble commentator the balance of the audience at the Monday afternoon performance entered the theatre with that feeling of confidence that they were going to see a wonderful show. And who would not with such names as *Blossom Seeley*, *Bennie Fields*, *Jack Osterman*, *Gladys Clare* and *Henry Bergman* on the program? Whether it was the chilled rain that dampened the ardor of the audience, or whether it was the cocksuredness of witnessing a real good show, the writer is at a loss to understand the fact that not one act stopped the show in the real sense of the term. For when acts such as the above mentioned failed to arouse an audience to enthusiasm something is amiss somewhere.

Raymond Wilbur opened with clever foolery and trickery with bicycle hoops and was well liked.

Frank and Milt Britton followed, playing various instruments and retired with a fair amount of applause.

Following this act, the *Dancing Kennedys*, dancing whirlwind work, did nothing but spin around until one's eyes became dizzy watching them. The costumes the girl wears could be vastly improved, for they looked very shoddy.

Jack Osterman was very well received by the audience, his chatter brought forth a goodly number of laughs and rendered these songs: *No One to Cry Over You*, *Dapper Dan* and *Mother Eve* in fine vaudeville style. This youngster has the appeal of youth, pep and personality.

Gladys Clark and *Henry Bergman*, assisted by the *Dale Sisters* and *Jack Landauer*, followed, and this act received the maximum applause of the afternoon, though this applause was not by any means thunderous. *Broadway Blues*, *Land of Old Black Joe* and *All By Myself* featured.

Frank De Voe, with his pianist, *Harry Hosford*, came in for a nice round of appreciation. Their songs, *Nobody's Fool* and *A Woman's a Woman to Me*, were well liked.

Blossom Seeley with *Bennie Fields*, *Sam Miller* and *Harry Stover* did not register as soundly as in other days. In spots *Miss Seeley* is without a peer as far as eye flashing and finger snapping are concerned, but she is this only at intervals. They sang *Nobody's Baby* and *Stolen Kisses*. It seems that an artist of *Miss Seeley's* calibre would have a more gorgeous wardrobe than she now displays.

Joe Browning had a tough time holding the audience and was therefore handicapped in getting his comedy across.

Prosper and Maret closed with their college athletics. Segall.

ARNOLD GREGG — *Handsome young leading man in motion pictures who is hailed as a second Wallace Reid*

DRAMATIC MIRROR

RIVERSIDE HAS MUSICAL SHOW

Joe Cook Scores Laughing Honors

Every act with the exception of one at the Riverside this week has singing, something unusual for a vaudeville bill at this house.

Sherwin Kelly opened with a singing bicycle turn and did very nicely in that position. She gave the show a fair start.

Andrew Lewis and *Pansy Norton* offered a satire in four acts, "Touring From Cost to Cost." The program gives *Jack Lait* the honor of the authorship. Opening in one with a special drop, with scenes of the various hotels from California to Florida, *Lewis* as the clerk, hotel owner and manager, and *Miss Norton* as the tourist, they go into much talk that did not get as much as a giggle from the Monday matinee patrons. The act lacks comedy although some of the talk should have gotten over. One number was sung, *There'll Come A Night*, by the male member. For their finish they offer a neat dance that sent them off to very little applause.

Lou and *Jean Archer*, in their "Tailor-Maid" skit, did very nicely on number three. Their act is very prettily dressed both as to stage and personal attire. *Jean Archer* makes her initial appearance in a beautiful gold costume with ostrich plumes, that looked very stunning. Their singing and dancing also came in for a good share of applause. *Beautiful Baby of Mine*, and a song about beautiful clothes were well rendered. For their finish a Chinese number, *My Chinese Dream Girl*, with *Miss Archer* dressed in a very pretty Chinese costume, and a bowery number with both dressed as toughs, gave the act a corking finish.

Joe Cook, with his original idea of a one man vaudeville show, kept the entire house in convulsions with his silly variety stunts. *Cook* also works in with *Alexander Bros.*, and *Evelyn* doing most of his act intermingled with the trio's. For the finish of his act he does his saxophone bit with his comedy head hitting machine. *Joe* was easily the applause hit of the day.

Alexander Bros., and *Evelyn* followed, and did exceedingly well with their ball bouncing stunts. *Cook* working throughout their act added most of the comedy. They closed intermission.

After "Aesop's Fables," the *Wilton Sisters*, *Moe* and *Rose*, had the entire house their own way with their clever singing and musical entertaining. Both girls have pleasing voices and personality. Their violin and piano selection of *Cherie* went over splendidly. Their other numbers, the *Wang-Wang Blues* and *Where the Shadows Fall*, came in for a good share of applause. For their finish they are singing a new "Blues" entitled *The Joy Blues*. This song was a corking hit for them on their exit.

Following the *Wilton Sisters*, *Edith Taliaferro* offered her new vaudeville production, written and staged by *Kenneth Webb*.

Joe Rome and *Lou Gant*, closed and with their comedy singing and talking stunt they certainly held the entire house in until their finish. Both boys being so extreme in size, this picture alone held the patrons to their seats to witness their turn. Both boys are clever entertainers. *Who'll Be the Next One to Cry Over You* went over very nicely for them.

ROSE.

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WASHINGTON —KEITH'S

"Chic" Sale and Josephine Victor, Share Honors

Aesop's Fables open an entertaining bill at B. F. Keith's this week.

Herbert's Loop-the-loop and Leaping Canines, introducing also trained cats, pigeons, and roosters, presented an act that is out of the ordinary. The dogs being particularly well trained displayed some remarkable feats.

They were followed by *Madelon* and *Paula Miller*, two girls of youth and personality, and their act is filled with good snappy material put across in a manner that drew considerable applause.

William Brack and his company of eccentric artists followed in an acrobatic act that is filled with surprise from start to finish. Their stunts far surpass anything that has been seen here in a long time.

Lloyd and *Christie*, two boys from Virginia, have a line of patter that is funny in spots, but would be much better if they would omit some of their jokes that seemed just a little out of place.

Josephine Victor and company in "Juliet and Romeo" closed the first half of the bill. *Lewis* and *Gordon*, the producers, have shown excellent taste both in selection of play and star. The little romance tells of the jealousy of two leading players in Shakespeare's classic which keeps them from being lovers. *Miss Victor* shows her ability as Juliet, and *Hartley Power*, *Geo Stanley*, *Marie Falls*, and *John Costello* furnish good support.

Jed Dooley opened second half in a dancing monologue that has its rough spots but with a little toning down and eliminating a few raw jokes would be one of the best of its kind in vaudeville.

"Chic" Sale presents the same old line, but commands the laughter and applause of the audience just the same. *Mr. Sale* has a pleasing personality, and is thoroughly familiar with the types that he protrays. He has no peer in rural characterization.

An original creation of *Max Teuber*, called "Shadowland," closed the bill. It shows lightly garbed girls dancing behind a screen. *Adele La Luce* as the leader in full light was attractive and the act won many curtain calls.

WEIMER.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

JOANNA ROOS.
ELLIOTT NUGENT.
ROSALIND FULLER.
ALLEN KEARNS.
MILDRED KEATS.

CLYDE FILLMORE

Who gives an excellent performance in "The Sting of the Lash," Pauline Frederick's latest R-C Picture

WELL BALANCED BILL AT ROYAL

Watson Sisters and Fenton and Fields Please

The bill at the Royal this week is certainly a well balanced one. There is entertainment suited to all tastes, trained animals, jazz, drama, comedy, and impersonation, to say nothing of songs and dances.

Hurio opened the bill with a few turns on the rings. He did some excellent work.

Walter Clinton and *Julia Rooney* did a few snappy songs and dances which took very well. *Mr. Clinton* is a clever dancer as is *Miss Rooney* who has the added distinction of being *Pat Rooney's* sister.

Owen McGiveney did some remarkable scenes from Dickens, doing all of the characters himself by means of some lightning charges of costume.

Fred Fenton and *Sammy Fields*, two blackface comedians, did a comedy turn which in itself is well worth the price of admission. Their act went over with a crash.

Bert Errol closed the first half with his "Modes and Melodies." *The Bells of St. Mary's* proved to be his song hit. *Mr. Errol* was more enjoyable as "The Lady Singer" than as "The Man Singer," due perhaps to his voice. He is assisted by *Ray Hartley* who dances and by *Gordon Stewart* at the piano.

Pietro, celebrated piano accordeonist, opened the second half of the bill. He played many good numbers, most prominent among them being *All By Myself*.

Valerie Bergere and a splendid supporting company present a Japanese comedy drama which took very well with good reason for it is quite delightful.

The *Watson Sisters*—*Fanny* and *Kitty*. "Nuff said." They ran away with the honors of the day. *My Sunny Tennessee* got them many an encore. Truly enjoyable comediennes, both of them.

Derkins European Novelty closed the bill and is perhaps the most interesting dog act in existence.

SHERWOOD.

STATE HAS ENTERTAINING BILL

Arthur Deagon and Others Are Amusing

The presiding genius of amusement at the State this week is that youthful veteran of musical comedy and vaudeville, *Arthur Deagon*. This gay gentleman dances, sings, breaks happily into other acts, and performs many of the pranks that have made him generally well-beloved. His best stunt, by the way, is his characterization of the susceptible Mable, who having taken a drop too much, becomes giddy, talkative and finally tearful.

The *Pesci Duo* opens with a pleasing harp and singing act which carries well over the vast auditorium.

Armstrong and *Tyson* present a number called "Brighter Days" in which singing and talk help while away the moments as well as the attractive costumes the young woman wears.

Decidedly original is the pretentious act called "A Telephone Tangle" in which six people give a vivid and decidedly humorous exposure of telephone accidents and inconveniences. The characters include a garrulous actress—a part exceedingly well done, by the way—a stutterer; a telephone girl who sings a bit; two young lovers, and mam; besides the chief comedian who doubles, does dialect and gives a theme to the whole embroglio.

Gilles and *Mulcahy* in melodies and pianoing and the speedy *Wheeler Trio* of acrobats are other numbers on the diversified bill.

SOMA.

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ST. LOUIS—RIALTO

Doc Baker and Dolly Kay Are Features

This week's bill at the Rialto is sure a humdinger and is packing them in. After the usual run of Pathe News, Aesop's Fables and Topics, a wonderful show began.

Cliff Bailey Duo, Scotch pantomimists opened the bill with sensational barrel jumping and tumbling, ending with a fall from a pyramid of four tables in a barrel. The boys have a nice act.

Waiman and *Berry*, playing violin and piano, open their act with an overture that hits the right spot. The male member of the act gets quite a bit out of jazzing classical as well as popular music on the violin. Both were well received by the audience.

Clara Barry and *Orville Whitledge* offer novelty singing and talking. *Clara* is Irish and sure does know how to hand it across the footlights.

Doc Baker in "Flashes," one of the world's fastest lightning change artists, tops the bill and deserves it. He is assisted by *Polly Walker* and *Bud* and *Jack Pearson*, with a bevy of beautiful girls and a dazzling display of wardrobe.

Dolly Kay scored big, although she had a hard spot to follow such an act as *Doc Baker*.

Bennington and *Scott* in "Three Feet of Vaudeville," closed the show. A very clever dancing and high kicking number.

BARLEY.

It's A Strange World

At the left, Wesley Barry, Marshall Neilan's youthful star who is soon to appear as "Penrod" on the screen, can't help feeling amused when he examines the plaster mask that has been made of his face. Can you guess what's in his mind? He's wondering how the sculptor is going to "register" his freckles

(Below) Mae Marsh, star of "Nobody's Kid" and other R-C Pictures, prides herself on an even temper and a stunning disposition, but once in a while her fist just naturally doubles itself up and her face looks as though she meant business

At the right, Pauline Frederick, who has just completed "The Lure of Jade" for R-C Pictures, dons a fur coat though it is summer in California. Perhaps it belongs in some winter scene in a picture or perhaps she feels chilly and wears it from choice. You never can tell about things. It's a strange world!

Little Trips to Los Angeles Studios

With Otto Henry Harras

"WHAT is going on in New York?" is always a question of great interest in these parts, for even though the West has become somewhat self-centered in developing and making motion picture history, no one ever quite loses sight of the fact that there is a great and busy motion picture centre in New York which is continually sending out calls to players, dramatists, scenario writers and producers. Every week, almost, local social notes contain news of the arrival or departure of some celebrity, and this means that in some way or other, news shadows or sunbeams will be cast on the motion picture horizon.

Recently *Hal Roach* returned from a tour of New York and other Eastern cities and he came back with a smile on his face. "There is a demand," he stated, "for short subjects, and I am pleased over the fact." *Mr. Roach*, by the way, will have seven companies to his credit, and the chances are that if he is really going to perfect short subjects, he will turn out some excellent work. The *Roach* studio opened Monday.

Journeying New York-ward this week is *Mr. Rork* of Selig-Rork pictures. He carries with him a print of "The Rosary."

As a result of Mabel Normand's Eastern trip there comes the announcement of the fact that she is to establish a pantomime theatre.

Lowell Sherman, of Lasky pictures, has been made the lead opposite *Gloria Swanson*, in the new picture by *Clara Beranger*, "The Husband's Trade-Mark." For many years, people have said that men ought to wear wedding rings just as women do. Is this picture going to advocate such a policy?

Twenty-six specially built sets are required for Herbert Rawlinson's picture "The Substitute Millionaire." This is a Universal film and Jack Conway is the director.

"The Call of the North" is being filmed by *Joseph Henaberry*. *Henaberry*, by the way, and the *Jack Holt* company have recently been doing location work in the North woods.

Shannon Day has been added to the cast of "Glass Houses," in which *Viola Dana* is to star.

The cast for *Fred Jackson's* "The Hole in the Wall" includes *Alan Forrest, John Ince, Carl Gerard, Kate Lester, Charles Clary, and Claire du Brey.*

Olga Printzlau's Adaptation

of Eugene Brieux's "The Cradle" is to have *Charles Meredith* for leading man. There is much curiosity here in regard to the success of the Brieux production. Many find the French author entirely too didactic for dramatic purposes, and are wondering just how his material will adapt itself to the films. Then, too, will there be any of the popular comedy which the public is continually clamoring for? *Ethel Clayton*, the star of the production, may have sufficient personal charm to please the fastidious. Her company is a good one and is being directed by *Paul Powell*, who has just returned from Europe.

"Eden and Return"

is the title which has been given a play by *Harry Renaud*. It is a *Hunt Stromberg* production and will serve as a second Robertson-Cole production starring *Doris May*. It follows "The Foolish Age." Sometimes we wonder where the titles come from and if they will ever run out, but we think these two titles are excellent appetizers to natural curiosity.

Betty Blythe, famous as "The Queen of Sheba," is said to have great plans as to future productions. So far the lady, perhaps she should be titled ex-queen, has given out no information about roles, titles or subjects.

Elliott Dexter, of Goldwyn pictures, is going one step further than New York, for word has been circulated that he has applied for a European passport.

Bert Lytell's "Keep Off the Grass," directed by *Bayard Veiller*, will be done this week. For sheer indefatigability, we'll say that *Bert Lytell* gets the prize. Seldom idle, this artist of the screen commands universal admiration for his work and splendid perseverance.

Music Lovers

will learn with great pleasure that the musical score for "The Rubaiyat of Omar Khayyam" has been written by no less an artist that *Charles Wakefield Cadman* and that he is now virtually done with his task. *Mr. Cadman*, who has always been thoroughly scientific in working out themes which are typical of certain races, is not slighting his present task, and is frequently in conference with *Ferdinand Earle*, the writer and director. Together the two have worked out some remarkable synchronizing effects.

Ralph Graves will, it is said, make plans to become a director soon after his work on R. A. Walsh's "Kindred of the Dust" is completed. Then too, rumor hath it, he has matrimonial ambitions.

John Fleming Wilson, the well known author and playwright, is now in the Riverside Community Hospital. He has not been able as yet to devote himself to writing for the movies because of ill health resulting from being gassed while fighting with the Canadian troops.

Speaking of titles, reminds me of the fact that changing a movie title is quite common. Producers are always leery about changing the title of a play, but not motion picture producers. The latest title change has been effected by *Lester Cuneo* who has changed the name of his picture "Behind the Mask" to "Pat o' Paradise."

Gareth Hughes between scenes of "Little Eva Ascends," his Metro starring picture, enjoys a cigar with Arthur Sawyer, of S-L Pictures, who are producing the Hughes pictures

Wally Reid is to play a role that *Jack Barrymore* did once in pictures. The role is that of "The Dictator," and the continuity is being done by *Waldemar Young*. *Howard Higgins* will direct.

Mary MacLaren's part in "The Daughter of Brahma," a *J. L. Frothingham* production, has been given to *Louise Lovely*. *Marguerite de la Motte* and *James Morrison* also have chief roles.

The next *Cecil De Mille* production will be "Saturday Night," by *Jeannie MacPherson*. Thus far *Leatrice Joy* and *Edith Roberts* have been engaged.

Five stars are now working on Realart Pictures. No titles, however, have been announced up to date. But Realart is not idle about titles, for *Wells Hastings* has just been put at the head of a recently created title department.

According to a Compilation

of statistics from the leading theatrical directories, Los Angeles leads the entire country in theatre construction at the present time. According to reports here New York has only two new first class theatres under construction. Los Angeles has at the present time four new class A theatres under construction or completed, with several others soon to be built. Cleveland and Chicago are each building three new houses. These figures were gathered by *Harry Garrity*, comedian of the Morosco company here. According to *Garrity*, with the completion of the new Grauman's, Orpheum, and Loew's, and the recently completed Pantages theatres, Los Angeles will step from sixteenth to sixth place among the 30 leading cities of the country. In the state of California, there are 566 legitimate and motion picture theatres. Los Angeles has 105 of these, while San Francisco follows second with 81. According to *Garrity's* estimate there are more than 20,000 theatres in the United States, which places this country far in the lead of any foreign nation. Of the leading theatres in this country New York has 74, Boston 28, Chicago 27, Brooklyn 25, Detroit 20, and Philadelphia 18.

The cast supporting *Lon Chaney* in "The Wolf Breed" includes *Irene Rich, Dagmar Godowsky, Spottiswood Aitken, Frank Campeau, Stanley Goethals* and *Herbert Standing*. With a *Goethals* and a *Godowsky* in the cast, the picture should effect miracles. The story is accredited to no less than three people—*Chaney, Irving Thalberg*, and *Lucian Hubbard*.

"The Lane that Has No Turning" is now beginning, thanks to the activities of *Victor Fleming* and the lovely star, *Agnes Ayres*.

Gareth Hughes at the left goes off into one of the day dreams that make him famous in "Garments of Truth" (Metro)

"GARMENTS OF TRUTH"

Gareth Hughes Excellent in Metro Comedy

Adapted from the story by Freeman Tilden. A George D. Baker Production for S-L Pictures. Released by Metro.

Lester Crope	Gareth Hughes
Catherine Willis	Ethel Grandin
Deacon Ballantine	John Steppling
Mrs. Ballantine	Frances Raymond
Mrs. Crope	Margaret McWade
Mr. Crope	Graham Pettie
James H. Barnes	Frank Norcross
Alex Hawley	Harry Lorraine
Nat Sears	Walter Perry
Dr. G. B. Palmer	Herbert Fortier
Dr. W. H. Palmer	Herbert Prior
Tilly Snooks	Eileen Hume
Widow Jones	Sylvia Ashton
Dr. Mills	Eric Mayne
Millie Thomas	Effie Conley

The matter of titles of movies is one which is so involved that it puzzles public and writer alike, but the title of the latest George D. Baker production, "Garments of Truth" is as appropriate as it is picturesque.

Gareth Hughes, now a star, and the engaging hero, is something of a playboy; that is, he loves romance, loves it so well that if he cannot find something romantic to talk about, he invents something highly imaginative and attractive. But the village in which Gareth lives does not like such romance, and when the chance comes, manages to send the youth to a reform school, or rather a specialists' school for naughty boys. Here Gareth takes to the treatment like a duck to water and when he returns to the city, he has such a perfect conception of truth that he can tell nothing else. Furthermore, and this is the droll party of the story, he will permit no one else to tell anything but the truth. This passion for veracity soon affects the whole village, for when arrangements are completed for building a sanatarium that will bring tourists to the place and increase the value of property, young Gareth shouts out stridently: "This is no place for a sanatarium. It's full of mosquitoes and malaria." Of course remarks of this sort cause a great deal of local excitement, and things soon begin to happen.

No player could be more delightful in his quest for absolute truth than is Gareth Hughes. And his associates are equally well cast, for Ethel Grandin, Margaret McWade, Frances Raymond and John Steppling are effective in the roles which have to do with love, motherhood and village life.

BERNARD SOBEL.

Above, Gareth Hughes carries off Ethel Grandin and leaves the villagers to enjoy their consternation

Flirting with a servant maid is not above Gareth's tastes, since he himself is wearing the cap of a messenger boy

"DISCONTENTED WIVES"

J. P. McGowan Scores in Pathe Picture

Story by Fred Windemere. Directed by J. P. McGowan. Produced by Herald Productions. Released by Playgoers Pictures through Pathe.

John Gaylord.....J. P. McGowan
Ruth Gaylord.....Fritzi Brunette
Kirk Harding.....Jean Perry
A Desert Rat.....Andy Waldron
Buck Weaver.....C. S. McGregor
The Child.....Jackie Condon

Essentially a picture for women is "Discontented Wives," the new production, featuring J. P. McGowan. This statement does not mean that men will not find it an absorbing story, but that the special problems presented have to do particularly with the psychology of women. For "Discontented Wives" is a story of east and west, and of the transplanting of an eastern society woman to a western atmosphere. In the development of the theme, both civilizations are contrasted, and there is something of the rugged struggle that made "The Great Divide" such a great success.

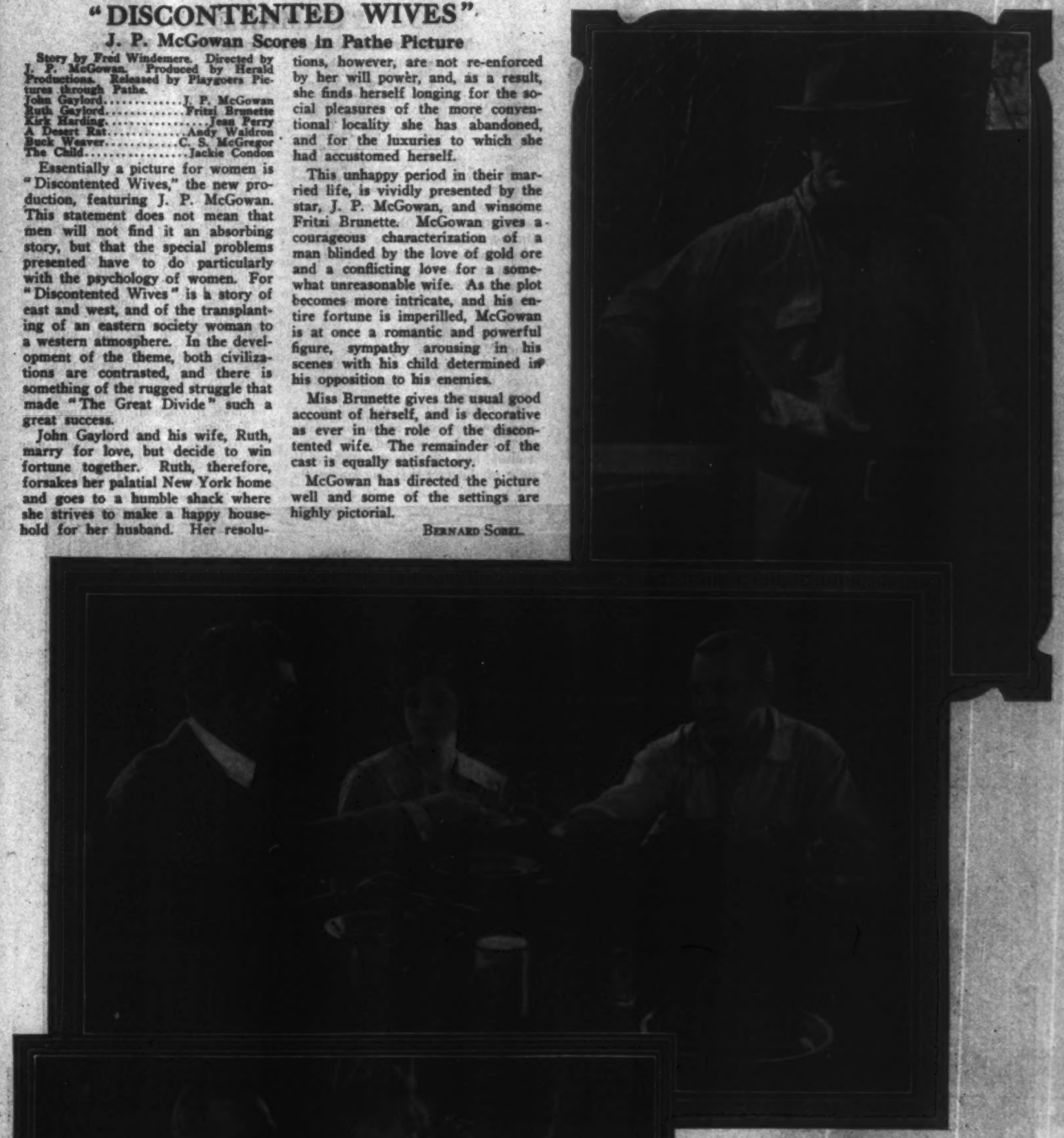
John Gaylord and his wife, Ruth, marry for love, but decide to win fortune together. Ruth, therefore, forsakes her palatial New York home and goes to a humble shack where she strives to make a happy household for her husband. Her resolutions, however, are not re-enforced by her will power, and, as a result, she finds herself longing for the social pleasures of the more conventional locality she has abandoned, and for the luxuries to which she had accustomed herself.

This unhappy period in their married life, is vividly presented by the star, J. P. McGowan, and winsome Fritzi Brunette. McGowan gives a courageous characterization of a man blinded by the love of gold ore and a conflicting love for a somewhat unreasonable wife. As the plot becomes more intricate, and his entire fortune is imperilled, McGowan is at once a romantic and powerful figure, sympathy arousing in his scenes with his child determined in his opposition to his enemies.

Miss Brunette gives the usual good account of herself, and is decorative as ever in the role of the discontented wife. The remainder of the cast is equally satisfactory.

McGowan has directed the picture well and some of the settings are highly pictorial.

BERNARD SOBEL.



Above, J. P. McGowan passes the bread to Jean Perry and Fritzi Brunette seems a little surprised to see him take it

(At the top of the page) J. P. McGowan in the stellar role of "Discontented Wives," which Playgoers Pictures are releasing through Pathe, has a rugged role much to his liking

At the left, Fritzi Brunette is all fed up on the life of a Western wife and longs for the East and its ease, a longing which J. P. McGowan tries to assuage

"CAMILLE"

Metro Presents Nazimova in Great Picture

Adapted by June Mathis from the play by Alexandre Dumas, fils. Directed by Ray C. Smallwood. Released by Metro.

Camille ..... Nazimova
Armand Duval ..... Rudolph Valentino
Count de Varville ..... Arthur Hoyt
Prudence ..... Zelie Tillbury
Gaston ..... Rex Cherryman
Duke ..... Edward Connelly
Nichette ..... Ruth Miller
Olimpe ..... Consuelo Flowerton
Nanine ..... Mrs. Oliver
Monsieur Duval ..... William Orlamond

It was a matter of general expectation that when the long awaited film version of "Camille" with Nazimova in the title role was finally revealed, it would be a thing of no little importance in the screen world. And that expectation has been amply fulfilled.

In her adaptation of the story, June Mathis has made the scenes modern in point of time. In the settings the designer has made them ultra-modern.

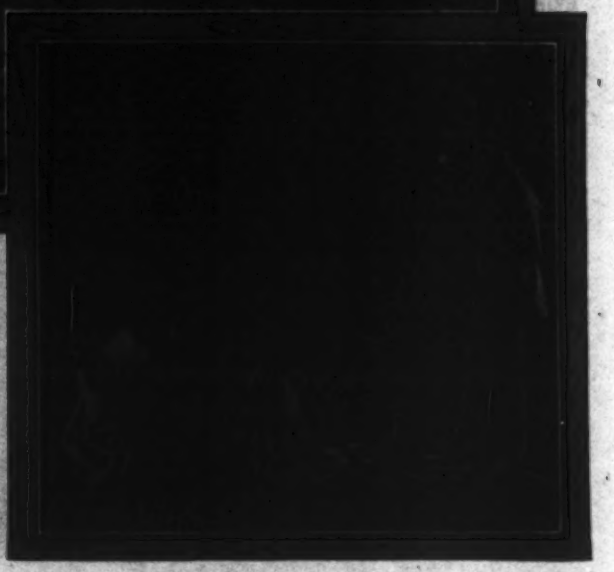
As "the lady of the camellias" Nazimova presents an unforgettable portrait. She is beautiful, exotic, wanton, and always sympathetic. In spite of the fact that one knows the inevitable end of the story, one almost hopes that the scenarist will have changed it when the final moments arrive. But she hasn't. Camille pays the penalty, and everybody who is within eyeshot draws out his pocket handkerchief. One change has been made in the ending, however. Armand does not arrive in time for the famous death bed scene. It is not a change of any great moment, in fact it is perhaps more in keeping with our present day ideas of tragedy than the original ending would have been. As played by Nazimova, it is tragedy, stark and simple. There is not even a touch of the false, the melodramatic, even in the last moments where the temptation to overact might have proven too great to be resisted by a lesser artist. She is direct and without affectation in her methods throughout the picture.

Rudolph Valentino is ideally cast as Armand. Here is a young man who can really act.

H. K. WHEAT.

(Above) Nazimova as the unfortunate heroine of "Camille" (Metro) sees the end of her life drawing near amid surroundings that are so beautiful it is almost worth dying to get to associate with them

At the top of the page, Nazimova as "The Lady of the Camellias" contributes a piece of acting to the screen that at once takes its place as a classic, in a character that has been acted by all the great artistes of the theatre



At the right, a touch of the out-of-doors appeals to the pleasure-loving Camille, and likewise, it would seem, to her companions, among whom is Rudolph Valentino as the deeply smitten Armand Duval

"FOR THOSE WE LOVE"

Betty Compson Scores in Goldwyn Film

Story by Perley Poore Sheehan. Directed by Arthur Rosson. Produced by Betty Compson. Released by Goldwyn.

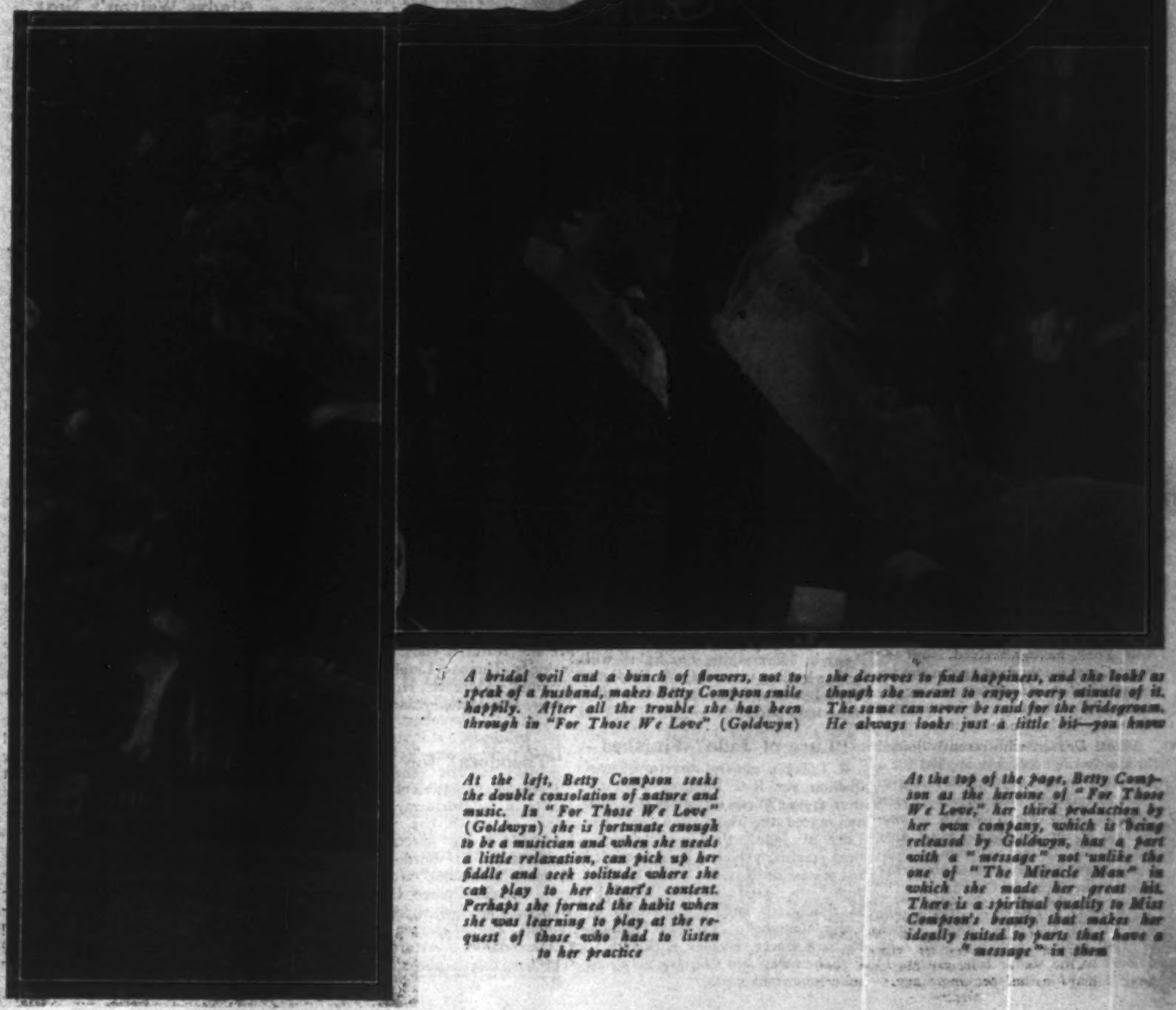
Berenice Arnold.....Betty Compson
Jimmy Arnold.....Richard Rosson
Vida.....Camille Astor
Dr. Bailee.....Bert Woodruff
George Arnold.....Harry Duffield
Johnny Fletcher.....Walter Morosco
Bert.....George Cooper
Frank.....Frank Campeau
Trix Ulner.....Lon Chaney

Betty Compson has a good story in her latest production which is released by Goldwyn and which is entitled "For Those We Love." In this picture, Miss Compson duplicates the good work she did in "The Miracle Man." As in that production, she is supported by Lon Chaney, who shares honors with the star in the present vehicle.

In this picture Miss Compson plays the part of a violinist in a small town. She is rescued from drowning by a gambler named Trix Ulner, played by Lon Chaney. From that moment he begins to be a different man. Berenice (Miss Compson) is the daughter of a bookkeeper who absent-mindedly puts some of his firm's money in his pocket when he hears of his daughter's rescue, and forgets about it. That night his son, who is a no-account, steals it. To save those she loves, Bernice tries to get the money back. Her brother has lost it all gambling with Trix and the proprietor of a notorious gambling house. Trix helps her to get the money back, but in the effort Berenice's brother is killed. It all turns out well in the end, and Berenice marries the young man she was engaged to, who kept his faith in her in spite of the gossip that was started when she was seen going around with such a notorious character as Trix Ulner.

The plot is full of action and suspense, and gives the star a good chance to do some good acting. Lon Chaney is well cast as Trix and does some of the best work of his career. Frank Campeau is good as the gambling house keeper, and Walter Morosco is the lover.

Arthur Rosson is responsible for the direction and he has made the story easy to follow and exciting in spite of the elaborate plot and the many different events that are climaxes in themselves. MAY STERNE.



A bridal veil and a bunch of flowers, not to speak of a husband, makes Betty Compson smile happily. After all the trouble she has been through in "For Those We Love" (Goldwyn) she deserves to find happiness, and she looks as though she meant to enjoy every minute of it. The same can never be said for the bridegroom. He always looks just a little bit—you know

At the left, Betty Compson seeks the double consolation of nature and music. In "For Those We Love" (Goldwyn) she is fortunate enough to be a musician and when she needs a little relaxation, can pick up her fiddle and seek solitude where she can play to her heart's content. Perhaps she formed the habit when she was learning to play at the request of those who had to listen to her practice

At the top of the page, Betty Compson as the heroine of "For Those We Love," her third production by her own company, which is being released by Goldwyn, has a part with a "message" not unlike the one of "The Miracle Man" in which she made her great hit. There is a spiritual quality to Miss Compson's beauty that makes her ideally suited to parts that have a "message" in them

Is That So!

LON CHANEY has been signed up to play the role of the doctor in "The Octave of Claudius," a screen version of the novel by the same name by *Barry Pain*, an English novelist.

Finn Frolich, the American sculptor distinguished for his work in several important exhibitions in this country and in Paris, has taken charge of a special department at the Metro studios in Hollywood to design and execute figures in plaster and decorative work for special needs in motion picture productions.

John S. Robertson has brought his company back to London from France where scenes have been shot for the Paramount picture "Love's Boomerang" with the Cirque Pinder.

Maurice F. Graham, A. E. F. veteran and former property chief to Director Thomas Heffron, has been promoted to the position of Assistant Director to Frank Urson of Realart Pictures.

"Bull" Montana

will appear in *Bert Lytell's* support in "The Right That Failed."

Jack Abbe has been given the leading role in the second of the *Gouverneur Morris* stories, an original scenario entitled "What Ho! the Cook."

Percy Heath and *Dwight Cleveland* have been appointed as assistants to Supervising Director *Elmer Harris* of Realart.

John B. Hyland, assistant and co-director with *Hobart Henley* and *Jack Gilbert* in the production of "Love's Penalty" and "Star Dust" two features starring *Hope Hampton*, is out again after a three months siege in the hospital, five weeks of which was spent in a plaster cast.

Otis Harlan, comedian of a score of musical comedies and Hoyt's farces, has been engaged by Metro for "The Right That Failed," a *Bayard Veiller* production of J. P. Marquand's story, starring *Bert Lytell*.

Winter Blossom will play opposite *Jack Abbe* in "What Ho! the Cook" for Goldwyn. She has recently appeared with *Sessue Hayakawa*.

Conrad Nagel

and *Jack Mower* have been chosen by *Cecil B. DeMille* to play the leading male roles in his next special production for Paramount, "Saturday Night," in which *Leatrice Joy* and *Edith Roberts* will have the feminine leads.

Clarence F. Brown, one of the best known of the younger directors, is in New York, having arrived from the West Coast a few days ago in the interest of *Hope Hampton*, whose direction he will supervise in the next photoplay to be made by this star.

Elliott Dexter, who recently joined the Goldwyn forces, has applied for a passport. After finishing his role in "Grand Larceny," the *Albert Payson Terhune* story which is now in production at the Goldwyn Culver City studios, *Mr. Dexter* will join the motion picture star exodus to the other side of the Atlantic Ocean.

Margaret Prescott Montague, author of "In Calvert's Valley," which is being picturized by Fox with *John Gilbert* in the stellar role, is soon to have a play on the speaking stage.

Buck Jones, it is expected, will be starred in "Buster," "Lynch Lawyers" and "Heart of the Range," three novels by *William Patterson White*.

Charles Gerard has been engaged to play the heavy in a special which *Charles J. Brabin* is directing at the Fox New York studio.

Percy Maxton, who scored a hit in "The Return of Peter Grimm," is in the cast of a picture being made by *Edwin Carew* at the Fox New York studios.

Chester Conklin

again has been engaged by Fox to play principal roles in Sunshine Comedies, filling the place left vacant by the promotion of *Al St. John* to stardom.

Eileen Percy has finished "Whatever She Wants" for Fox.

Nazimova in "Doll's House"

Madame Nazimova, who journeyed to New York to attend the pre-view of her latest Metro production, "Camille," has returned to Los Angeles, accompanied by her husband and manager, Charles Bryant. In the Nazimova party were Rudolph Valentino, Mabel Normand and Natacha Rambova, the latter the young artist who designed the settings for "Camille." Before leaving New York Mr. Bryant stated Nazimova would make two more productions before considering a return to the speaking stage.

The first of these will be an entirely new departure from anything heretofore shown on the screen. According to Mr. Bryant, it will comprise Ibsen's "A Doll's House" on the same bill with a shorter story of about two reels. A Nazimova producing company will be organized arrangements for which are now being completed.

(Left) Edith Storey, star of "The Greater Profit" and other special features for R-C Pictures Corporation

(Right) Viola Dana, Metro star, who is now at work on her next picture to be entitled "Glass Houses"

With Bebe Daniels

Owing to the newly installed rotary system of directors at the West Coast studios, the next Realart picture starring Bebe Daniels, will be directed by Chester M. Franklin. Franklin directed Miss Daniels' first starring production, "You Never Can Tell," and Edward Martindel, who played an important part, also appears in this one. Edward Sutherland, who played opposite May McAvoy in "Everything For Sale" will be her leading man. Myrtle Stedman Vera Lewis and James Gordon have important parts.

• • •

"Lure of Jade" Finished

R. J. Tobin, general director of production for R-C Pictures Corporation at the West Coast studios, has announced the completion of "The Lure of Jade," Pauline Frederick's next starring vehicle. It is scheduled for release on Nov. 13. "The Lure of Jade" is based upon a story by Marion Orth and was directed by Colin Campbell. Thomas Holding, Richard Barry, Hardee Kirkland, L. C. Schumway and Clarissa Selwynne take important parts.

American Releases MacGowan Film

The American Film Company of Chicago, announces "Loggers of Hell-Roarin' Mountain," as its October release. This is the final production in its series of Twin Six features. It is adapted from "Lass of the Lumberlands," by E. Alexander Powell, directed by J. P. MacGowan. Helen Holmes and J. P. MacGowan are the featured stars, and the cast includes Thomas Lingham, William Brunton, Florence Holmes, C. U. Wells, Leo Maloney and Paul Hurst.

• • •

"Theodora" for Broadway

Goldwyn will present early in October, at a Broadway theatre, the name of which has not been announced, a big spectacular screen presentation of Sardou's immortal drama, "Theodora." It was made in Italy by the Unione Cinematografic Italiana under the supervision of the famous Italian screen director, Il Commendatore Arturo Ambrosio. The title role is played by Rita Jolivet.

In "The City Feller"

Cullen Landis, who recently finished acting the leading role in Goldwyn's production of Alice Duer Miller's "The Man With Two Mothers," has been assigned to the leading role in Julien Josephson's original photoplay "The City Feller." Work has already begun at the Goldwyn studios. William Beaudine is wielding the megaphone. Patsy Ruth Miller has been cast for the feminine lead. Others in the cast are Raymond Cannon, John Cossar, Bert Woodruff, Henry Rattenbury, Joel Day, Louis J. O'Connor, Gus Leonard and Cordelia Callahan.

• • •

In "Little Minister"

Several players of note are among those chosen to portray the characters in Paramount's picturization of Sir James M. Barrie's "The Little Minister," starring Betty Compson, which has just been started at the Lasky studio. George Hackathorne will play the leading role opposite Miss Compson. Others are Nigel Barrie, Edwin Stevens, Mary Wilkinson, Walter Daw, Fred Huntley, Monte Collins, Robert Brower and Guy Oliver. The picture is being directetd by Penrhyn Stanlaws.

• • •

Gladys Walton's Next

Jack Perrin has been engaged as leading man to play opposite Gladys Walton in her forthcoming Universal photodrama, "The Guttersnipe." Production will start immediately under the direction of Dallas Fitz Gerald. The story is by Percival Wilde and in important roles will be seen Walter Perry, Kate Price, Ed. Cecil and Sydney Franklin.

• • •

In "Hole in Wall"

The engagement of Allan Forrest, as leading man; and of Charles Clary and Frank Brownlee for character parts in Alice Lake's latest Metro special, "The Hole in the Wall," is announced. This picture is a Maxwell Karger production, from Fred Jackson's play. The scenario is by June Mathis. Mr. Forrest, recently seen in Goldwyn Pictures, makes his Metro debut.

• • •

Sheridan Theatre Opens

The Sheridan Theatre, at Seventh avenue and Twelfth street, was opened Saturday night. Admission was by invitation only, the Sheridan Theatre Company, Max Spiegel, president, asking 2,700 guests to see the elaborate picture program arranged for the inaugural. The Sheridan was erected at a cost of $700,000. Edwin T. Emery is the managing director.

• • •

"Ma'mselle Jo" Finished

L. J. Gasnier has completed the production of "Ma'mselle Jo," based on the novel by Harriet Comstock, for R-C Pictures Corporation. In the cast are Pauline Starke, Rose Dionne and Tully Marshall. "Ma'mselle Jo" will be released November 27th.

• • •

Next Santschi Western

Pathe announces the release on October 2nd of "Lorraine of the Timberlands," of the new series of Tom Santschi two-reel Westerns, with Ruth Stonehouse in the leading female role.

VIRGINIA RAPPE FILMS BANNED

Motion Picture Theatre Owners Send Protest to First National

As the Arbuckle case in San Francisco continues to attract the public's attention, more and more communities and associations are going on record as opposing or forbidding the showing of pictures in which Arbuckle appears.

A new element has entered into the matter in the alleged attempt to push picture productions in which Virginia Rappe appeared.

Following is a copy of a communication forwarded to Mr. J. D. Williams, Associated First National Pictures, Inc., 6 West 48th Street, New York.

"Dear Sir:

"Your wired communication to me of the 15th, stating that no attempt would be made to capitalize the tragic death of Miss Virginia Rappe through any First National agency, is not borne out by conditions brought to my notice today.

"I have before me a ghastly attempt to thus capitalize the death of this unfortunate actress perpetrated evidently through the New York offices of your company, in the form of a soliciting communication sent to every theatre owner in New York State. It is made to simulate a letter of mock condolence telling of the 'sympathy' of the American public, etc., in connection with her untimely death. Then the writer in ghoulish fashion puts in his commercializing move—'for your information' in heavier type. Then he tells of five shows, four of two reels each and one of four reels, in which Miss Rappe appeared, as being available. He tells of Miss Virginia Rappe being 'featured' in these plays and in another place that she 'starred' in them. He offers the same to any exhibitor through your exchange.

"Then to cap this species of post mortem business infamy, he attaches a calling card of the dead actress, bearing her name. Everything that could be done to outrage public decency in this relation was done, save perhaps the atrocious act of enclosing a photograph of the casket and a fac simile of the name plate.

"After all, was there a business plot behind this? What is the true motive? Was it to crush or injure a competitor? Or was it to coin money out of sordidness or base morbidity? Whatever the reason may have been, it is positively the worst exploitation of crime and death I have ever seen. It is indecent to the last degree, and entirely unworthy of an organization claiming in any sense to be representative of any part of our great industry.

"We resent the statement in your wired communication that this exploitation of these pictures was in any manner done by the exhibitor. You know the exhibitor had nothing whatever to do with this highly objectionable procedure. You know it was due entirely to the attempt on the part of representatives of First National to coin this tragic event into soiled dollars.

"Our business must be saved from such unseemly practices. Our exhibitors are not going to be made parties to this form of trespassing upon the sacred rights of the dead. I regret that it has occurred. I feel that you should cooperate with us in correcting such abuses and prevent the reoccurence of same. You must know of this move. The Electric Theatre Supply Company of Philadelphia in which Mr. Harry Schwalbe, Secretary-Treasurer of Associated First National Pictures, is very largely interested, forwarded a letter under date of September 13th, to every exhibitor in that territory telling of 'box office possibilities' because the 'tragic' death of Miss Virginia Rappe blazes forth from the front pages of every newspaper throughout the land.

"Notwithstanding the statement in your telegram, that no attempt would be made to exploit these Virginia Rappe pictures, you know that these pictures are now being distributed at prices purposely advanced and giving direct testimony of the desire of your company to exploit the death of this unfortunate woman. If you are sincere and honestly desire to conform to the ethics of public decency in the matter and preserve the honor and integrity of our industry, you and those associated with you, should at once withdraw these pictures and refuse to allow any exchange to furnish the same, no matter what the date of contract may be. You know no exhibitor cared for any of these before Miss Rappe's death, and date of contract has no bearing on this matter or any sincere effort to maintain the good reputation of our industry.

"Very truly yours,
"MOTION PICTURE THEATRE OWNERS OF AMERICA,
"(Signed) Sydney S. Cohen,
"President."

Will Rogers with Paramount

Will Rogers, Lila Lee and Walter Hiers have been engaged for the leading roles in a special picture which is being produced at the Paramount studio in Hollywood by James Cruze. The title of the production has not yet been selected. Will Rogers will be seen in the role of a professor. Others in the cast will be Emily Rait, Clarence Burton and John Fox.

• • •

Page with Goldwyn

William A. Page, for the past seven years general press representative for the attractions of F. Ray Comstock and Morris Gest, has been engaged by Samuel Goldwyn and the Goldwyn Pictures Corporation for special exploitation of certain big feature films of that company. The first production to be exploited by Mr. Page will be the Italian screen spectacle "Theodora," which will be presented by the Goldwyn Company at a Broadway Theatre early in October.

• • •

Ince Gets "Hottentot"

Thomas H. Ince has acquired the motion picture rights to "The Hottentot," Willie Collier's stage success. He has put his studio forces at work to produce his first big comedy special.

• • •

Story for Miss Du Pont

Miss du Pont, Universal star, will next appear in "Clay." The story, which was originally called "The Wind Along the Waste," is by Maud Ansley.

Goldwyn Gets Hampton Films

Goldwyn Distributing Corporation has contracted with Federal Photoplays of California and Benjamin B. Hampton for the world distribution of all Benjamin B. Hampton productions. This gives Goldwyn exclusive distribution rights to all photoplays made from the novels, plays and stories of Zane Grey, Harry Leon Wilson, William Allen White, Stewart Edward White, Clara Louise Burnham and Winston Churchill. A part of the agreement states that the production of all pictures shall be directly supervised by Benjamin B. Hampton, who is not permitted to associate himself with any other motion picture production activities during the life of the contract.

The first picture will be a Zane Grey story, which is to be completed and ready for release by the first of December.

• • •

Story for Wanda Hawley

"Cry Baby" by John Blackwood, famous Los Angeles dramatist and theatrical figure, is scheduled by Elmer Harris for early production as a Wanda Hawley Realart feature. Harvey Thew is writing the scenario.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 458, 459, 460 and 461 of this issue.

Directors—XXXIII

HARRY BEAUMONT

Metro director who is responsible for "The Fourteenth Lover" in which Viola Dana is starred

Karger Threatened

Publication of the fact that Maxwell Karger is depicting in the scenes of "The Hole in the Wall," the methods of spiritualistic mediums, has brought the Metro director a mass of communications, anonymous and otherwise; partly threatening, and partly approving. Warnings have reached him against disclosing in the picture "things which will harm the innocent," along with pleas for a full and fearless expose of "rotten methods" of psychic demonstrations. Mr. Karger said: "There is no attempt to expose legitimate mediums. I simply have made use of the mass information Miss Mathis and I obtained in the course of a very thorough series of expeditions of research."

• • •

De Maupassant Film Soon

The French presentation of Guy De Maupassant's famous story, "The Orderly," is announced by Pathe Exchange, Inc., for release the week of October 2nd.

Nathalie Kovanko, a Russian actress, is seen in the leading role; K. Kolas, of the Odeon in Paris, and Paul Hubert, a favorite with Paris audiences, are in the cast as well as many others.

• • •

In "Case of Becky"

Constance Binney is soon to be seen in "The Case of Becky," for Realart, a film version of the play by Edward Locke which Frances Starr played under David Belasco's direction. In the cast are Montague Love, Frank O'Connor, Glenn Hunter, Margaret Seddon and Jane Jennings. Chester M. Franklin directed. The play was filmed several years ago with Blanche Sweet in the dual role of Becky and Dorothy.

• • •

Get Willimantic Theatre

The Gem Theatre Co. has leased the Loomer Theatre in Willimantic, Conn. (dark since Jan.) for a term of years, to be opened early in October. John R. Pickett, dean of local picture men, will manage both the Gem and Loomer. The policy will be high-class productions and vaudeville and best of pictures.

Mary Astor to Star

Mary Astor, a New York girl, is about to make her debut as a full-fledged motion picture star under unusual conditions. A committee of artists selected her as the winner of a beauty prize. Another committee of artists picked her for the role in which she will be seen, that of the beautiful model made famous by Burne-Jones in his painting of "The Beggar Maid." Isaac Wolper, who as president of the Mayflower Film corporation was responsible for the production of "The Miracle Man," is the producer of "The Beggar Maid." Hugo Riesenfeld has booked it for a showing at the Rivoli Theatre beginning September 25th, where it will be on the program with William S. Hart in "Three Word Brand."

• • •

Goldwyn Short Subjects

Goldwyn announces two series of single reel subjects now ready for release under the names of The Sportlight and Goldwyn Graphic. The Sportlight is a reel devoted to sports, produced by Jack Eaton and edited by Grantland Rice. The Goldwyn Graphic, edited by Mr. Eaton, will comprise twenty-six split reels. One-half of each reel will be devoted to Finley nature studies; Major Powell travel pictures, or some other negatives secured from J. R. Bray. The other half will be given over to International Cartoons. Katherine Hilliker has been engaged to write the titles.

• • •

Realart Buys Stories

Elmer Harris, Realart's Supervising Director, announces that an original story by Aubrey Stauffer has been purchased for Mary Miles Minter. For Bebe Daniels has been procured a story written especially for her by Nina Wilcox Putnam. Douglas Doty is preparing the scenario. Rob Wagner has written an original story which will be used as a coming feature for Constance Binney.

• • •

The "Golem" Ending Run

"The Golem" begins the fifteenth week of its engagement at the Criterion Theatre on Sunday, when it starts the last three weeks of its run. The supplemental program also remains unchanged. "Forever," the George Fitzmaurice production of "Peter Ibbetson" starring Wallace Reid and Elsie Ferguson, will be the next attraction at the Criterion.

• • •

Tom Mix's Next

Tom Mix has begun work at the Fox West Coast studios on a picture entitled "The Go Getter," after the completion of "Lay It Out." Lynn F. Reynolds is the author, scenarist and director of the new picture. The supporting cast includes Eva Novak, J. Farrell McDonald, Sid Jordan, William Buckley, Adele Warner, Wyne Mace and Pat Chrisman.

• • •

Dorothy Dalton's Next

George H. Melford will next produce for Paramount, Frank Norris's novel, "Moran of the Lady Letty." Dorothy Dalton will be featured and Rudolph Valentino will play the male lead. Monte Katterjohn has written the scenario.

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(Continued from page 437)

Townes; Walter Brower; Selma Breats; Maria Dressler; Girls; Harrah & Rubini; Libby & Sparrow; Francis Renault.

PITTSBURGH: SHUBERT—Chuckles; Ford & Truly; Griff; McCormick & Regay; Melbourne; Permaine & Shelby; Seven Musical Soldiers; White Way Trio.

WASHINGTON: SHUBERT-BELASCO—Everest's Monkeys; Harris & Santley; Harry Hines; Flora Hoffman; Leona La-Mar; Masters & Kraft Co.; Novelle Bros.; Orth & Cody; Charles Richman; Yellow Ticket.

Loew's

NEW YORK: STATE—Brennan & Wynne; Dance Creations; Ito & Tio; Kallahki's Hawiians; Gladys Kelton; Malloy & Case; Smith & Neiman. (Last half) Harry Bentell; Burrell Bros.; Buzzin' Around; Grace Cameron & Co.; Chick & Tiny Harvey; Thos. P. Dunn. AMERICAN—Delton & Delton; Dobbs & Watkins; Jimmy Dunn; Gaylord & Langton; Mack & Maybell; Melroy Sisters; Joe & Mattie Ross; Wright & Gaynon. (Last half) Dance Originalities; Foley & O'Neill; Foster & Ray; Gene & Minettte; Gladys Kelton; Lockhardt & Laddie; Morris & Towne; Lillian Ryan & Co. (AVENUE B—Jack Martin Trio; Rossor Sisters; Taylor & Francis. (Last half) Martindale & Young; Riley, Feeley & Riley; Rucker & Winifred. BOULEVARD—Alvin & Kenny; Arthur Deagon; Gene & Minette; Grazer & Lawlor; Rilla Willard & Co. (Last half) Fields & Fink; Martin & Courtney; Prevost & Goelet; Joe & Mattie Ross; West & Van Siclen. DELANCEY ST.—Guy Bartlett Trio; Harry & Lola Stevens; Tallman Revue; Joseph Byron Totten & Co.; Daisy & Billy Wilson. (Last half) Delton & Delton; Gaynell & Mack; Nora Jane & Co.; Wm. Morris & Co.; Rule & O'Brien. GREELEY SQ.—Hall & West; Wm. Morris & Co.; Prevost & Goelet; Lillian Ryan & Co.; West & Van Siclen. (Last half) Alvin & Kenny; Dobbs & Watkins; Fred LaReine & Co.; Al Lester & Co.; Melroy Sisters. LINCOLN SQ.—Harry Bentell; Fox & Kelly; Lockhardt & Laddie; Wener & Elliot. (Last half) Cosier & Beasley Twins; Johnny Dove; Hall & West; Princess Ling Moy & Co. NATIONAL—Al Carpe; Ergotti & Herman; Fred LaReine & Co.; Martin & Courtney; Rule & O'Brien. (Last half) Brennan & Wynne; Arthur Deagon; LaFolette & Co.; Harry & Lola Stevens; Daisy & Billy Wilson. ORPHEUM—Challis & Lambert; Monte & Lyons; Princess Ling Moy & Co.; Rice & Elmer. (Last half) Brown's Dogs; Driscoll, Long & Hughes; Lambert & Fish; Rilla Willard & Co. VICTORIA—Brown's Dogs; Fields & Fink; Foley & O'Neill; La Folette & Co. (Last half) Bett's Seals; Colini's Dancers; Weber & Elliot.

BROOKLYN: FULTON—Cumby & Brown; Driscoll, Long & Hughes; Al Lester & Co.; Snell & Vernon. (Last half) Al Carpe; Grazer & Lawlor; McCormack & Wineshill; Joseph Byron Totten & Co. METROPOLITAN—Ahearn & Paterson; Buzzin' Around; Chick & Tiny Harvey; Nora Jane & Co. (Last half) Mack & Maybell; Morris & Shaw; Tallman Revue; Wheeler Trio. PALACE—Bett's Seals; George & Lily Garden; Rucker & Winifred. (Last half) Adrian; Dance Creations; Rossor Sisters. WARWICK—Debutante Revue; Martindale & Young; Riley, Feeley & Riley; Wheeler Trio. (Last half) Jack Martin Trio; Musical Rowellys; Florence Perry; Taylor & Francis.

BALTIMORE: Herman & Engel; Laing & Green; Pot Putti Dance Revue; Frank Terry; Van & Carrie Avery.

BOSTON: Business is Business; Fiske & Fallon; Lightning Six; Race & Edge; Stanley & Elva. (Last half) Chase & LaTour; DeLea & Orma; Hashi & Osai; Jackson Taylor & Co.; Wilson & McAvoy.

FALL RIVER: Chase & LaTour; DeLea & Orma; Hashi & Osai; Jackson Taylor & Co.; Wilson & McAvoy. (Last half) Business is Business; Fiske & Fallon; Lightning Six; Race & Edge; Stanley & Elva.

HAMILTON: A Week from Today; Freddie, Silvers & Fuller; Kid's Dogs; McConnell & Austin; McMahon Sisters. (Last half) Jack Goldie; Kibel & Kane; Montambo & Nap; Rose Revue Wardell & LaCoste.

HOBOKEN: Billy Barlow; Dance Originalities; Kishi Bros.; McCormack & Wineshill. (Last half) Lew Cooper; Martha Russell & Co.; Turner Bros.; Wanda & Seals.

HOLYOKE: Colini's Dancers; Thos. P. Dunne; Gaynell & Mack; Lambert & Fish; Little Yoshi & Co. (Last half) Fox & Kelly; Geo. & Lily Garden; Kalahihi's Hawaiians; The McNaughtons; Roome & Edwards.

LONDON: The Fennards; Johnson Bros. & Johnson; May & Hill. (Last half) Wm. Dick; Fred Lindsay & Co.; Three Kenna Sisters.

MONTREAL: Boyd & King; Brower Trio; Timely Revue; Weston & Eline; Wonder Seal.

OTTAWA: Breakfast for Three; Criterion Four; Dancers DeLuxe; Gordon & Gordon; Maxon & Morris.

PROVIDENCE: Lillian Boardman; Jean & Val Jean; Jimmy Lyons; The McIntyres; Put & Take. (Last half) Bond, Berry & Co.; Eddie Cassidy; 4 Jacks & A Queen; Norman & Jeanette; Patrice & Sullivan.

SPRINGFIELD: Bond, Berry & Co.; Eddie Cassidy; 4 Jacks & A Queen; Norman & Jeanette; Patrice & Sullivan. (Last half) Lillian Boardman; Jean & Val Jean; Jimmy Lyons; The McIntyres; Put & Take.

TORONTO: Skelly & Heit Revue; Arthur Sullivan & Co.; Harry Sykes; Two Davies; Walsh & Bentley.

WASHINGTON: Curtis & Fitzgerald; Sylvia Mora & Reckless Duo; Murphy & Hewitt; Playmates; Snappy Bits.

WINDSOR: Wm. Dick; Fred Lindsay & Co.; 3 Kenna Sisters. (Last half) The Fennards; Johnson Bros. & Johnson; May & Hill.

Orpheum

CHICAGO: MAJESTIC—Wilfred Clark & Co.; Gene Greene; Kellam & O'Dare; Cliff Nazarro; Darling Sis; Nat Nazarro B. & B.; Homer Romaine; Al & F. Steinman. PALACE—Ben Beyer; Trixie Friganza; Chas. Howard & Co.; Nash & O'Donnell; Tom Patricola; Rogers & Allen; Stapole & Spier; Winton Bros. STATE-LAKE—Barry & Whitledge; Fall of Eve; Furman & Nash; Bert Melrose; Melville & Rule; On Fifth Avenue; Vaughn Comfort & Co.

DENVER: Carson & Willard; Davis Dapirstein; Dresser & Gardner; Four Lamys; Flannagan & Morrison; Prawley & Louise.

DES MOINES: Booth & Nina; Mary Haynes; Hugh Johnson; Santos & Hayes Revue; Stone & Hayes; Sultan.

DULUTH: Anderson & Graves; Anderson & Yvel; Clifford & Johnson; Follies Girls; Bob Hall; Michon Bros.; Corinna Tilton Revue.

EDMONTON & CALGARY: Dooley & Storey; Margaret Ford; Gautier's Toy Shop; Pearl Regay & Band; Jack Ross; Swift & Kelly; Van Cellos.

KANSAS CITY: Bronson & Baldwin; Cavano Duo; Signey Grant; Hugh Johnson; Lady Tsen Mei; Vadie & Gygi; Wanzer & Palmer; Thos. A. Wise & Co.

LINCOLN: Jean Adair & Co.; Jean Barrios; Butler & Parker; Gordon & Rica; Kitner & Reaney; Mantell & Co.; Ona Munson & Co.

LOS ANGELES: Harry Casteel & Co.; Edith Clifford; Crummins & Gore; Frank Farron; Sarah Padden & Co.; Marion Morgan Dancers; Mehlinger & Meyer; Nason Welsh & Co.

MEMPHIS: Frear, Baggett & Frear; Kranz & White; Moody & Duncan; Rose, Ellis & Rose; The Rozellas.

MILWAUKEE: MAJESTIC—Vera Berliner; Dancing Kennedys; Finlay & Hill; Moss & Frye; Pielert & Scofield; Laura Pierpont & Co.; Blossom Seeley & Co. PALACE—Browning & Davis; Corine & Co.; Sig. Frisco; Kavanaugh & Everett; The Langdons; Jack Osterman.

MINNEAPOLIS: Billy Arlington & Co.; Avey & O'Neil; Bailey & Cowan; Larry Comer; Kara; Mang & Snyder; Tempest & Sunshine.

NEW ORLEANS: Artoris Bros.; Mary Boland & Co.; Dave Harris & Co.; Lew & Paul Murdock; Muller & Stanley; Rasso.

OAKLAND: Barbette; Henry & Moore; Wilbur Mack & Co.; Riggs & Witchie; Taxie; Watts & Hawley; Clifford Wayne & Co.; York & King.

OMAHA: Kitty Doner & Co.; Jack Inglis; Kramer & Boyle; Lyons & Yosco; Nihla; Norton & Nicholson; Samsted & Marion.

PORTLAND: Neal Abel; Bennett Sisters; Carlyle Blackwell & Co.; Carlton & Ballew; McKay & Ardine; Juggling Nelsons; Quixey Four.

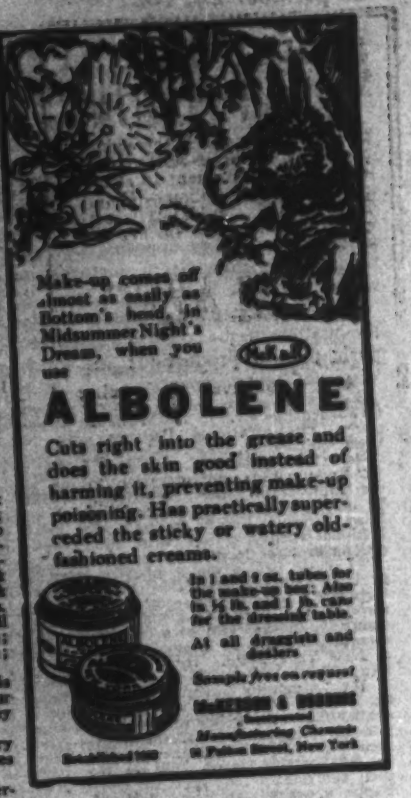
ST. LOUIS: ORPHEUM—Beth Beri & Co.; Clark & Bergman; Frank DeVoe & Co.; Dooley & Sales; Morris & Campbell; Clayton White & Co. RIALTO—Bally Hoo 3; Fern & Maree; Geo. Austin Moore; "Summertime"; Swan & Swan; Zelaya.

ST. PAUL: Dickinson & Deagon; Chas. Harrison; Ed. Janie Revue; Matthews & Ayers; The Rios; Williams & Wolfus; Geo. Yeoman.

SALT LAKE CITY: Bekef Dancers; Clairmont Bros.; Wm. H. Crane & Co.; Ford & Cunningham; Scanlon-Denno & Scanlon; Frank Texas Walker.

SAN FRANCISCO—Bushman & Bayne; Gautier's Bricklayers; Grant & Wallace; Toney Grey & Co.; Wm. Halligan & Co.; Sammy Lee & Friends; Millard & Marlin; The Sharrocks.

SEATTLE: Adler & Ross; Bowers, Walters & Crocker; The Cansinos; Wal-



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And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

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Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from $1.25.

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Valaze Blackheads and Open Pore Paste, used for washing in place of soap. Clears and renews the skin, reducing pores to normal, and effaces blackheads. Price $1.10 and $2.20. For more obstinate condition, No. 2, priced at $1.50 and up.

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Georgine Lactee, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price $2.75 and up.

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jace Galvin; Hughes Musical Duo; Aileen Stanley; Wood & Wyde.

SIOUX CITY: Joe Bennett; Frank Brown; Brown & O'Donnell; Gus Edwards' Revue.

VANCOUVER: Margorie Barracks; Harry Conley & Co.; The Gellis; Helen Keller; Mel Klee; Bob LaSalle; Geo. & May LeFevre.

WINNIPEG: Adams & Griffith; Dance Fantasies; Indoor Sports; Moll Brothers; Moran & Mack; Grace Nelson; Schichtl's Mannikins.

W. V. M. A.

CHAMPAIGN: ORPHEUM—Frank & Milt Britton; Frederick V. Bowers' Revue; Bronson & Edwards; Rya Conlin; Carlisle & Lamal; Fiske & Lloyd. (Last half) Milt Collins; Billy Doss Revue; Kinzo; McGrath & Deeds; Joe Thomas' Sax-O-Tette.

CHICAGO: AMERICAN—Garnett & Hill; Si Jenks; Carl McCullough; Summer Eve; Joe Thomas' Sax-O-Tette. (Last half) Harry Cooper; A Touch in Time; Flo & Ollie Walters; Van & Vernon. AVENUE—Barnes & Freeman; Williams & Howard. (Last half) McCarver & Robinson; Our Future Home; Speaker Lewis. EMPRESS—Henry Catalano & Co.; John Geiger; Goetz & Duffy; Marians & Canines; Nippon Duo. (Last half) Frank & Milt Britton; Frank & Gracia Demont; Jean Gordon Players; Mariette's Mannikins; Edw. Marshall. HARPER—Wm. Ebs; Ray & Fox. (Last half) John Geiger. KEDZIE—Frank & Gracia Demont; Hal Johnson & Co.; Jo Jo Harrison; Norris Springtime Frolics; Rinehart & Duff; Three Gregorys. (Last half) Henry Catalano & Co.; Goetz & Duffy; Ed Morton; Williams & Howard. LINCOLN—The Cotton Pickers; Four Camerons; Ed. Morton; Van & Vernon. (Last half) Jos. L. Browning; Garnett & Hill; Jack Hedley Trio; Howard & Clark.

DAVENPORT: COLUMBIA—Bennington & Scott; Howard & Clark. (Last half) Ed & Berdie Conrad; Hugh Herbert & Co.; Zuhn & Dreis; Tarzen.

DECATUR: EMPRESS—Bernard & Ragan; "Flashers," with Doc Baker; Geo. Morton; Redmond & Wells. (Last half) Fiske & Lloyd; Five Avalons; Lorraine Sisters; Shriner & Fitzsimmons.

DES MOINES: MAJESTIC—Cleo & Thomas; Craig & Catto; Ruffles. (Last half) Delbridge & Cremmer; Great Vulcano & Co.

E. ST. LOUIS: ERBERS—Harry Cooper; Princess Kalama & Co.; Keno Keyes & Melrose; William & Culver. (Last half) Harry Berry & Miss; Jess & Doll; Rhoda Royal's Elephants; Walmsley & Keating.

EVANSVILLE; GRAND, TERRE HAUTE & EVANSVILLE Split—Duval & Little; Will Gilbert & Co.; Flanders & Butler Billy Lightelle & Girls; Palermo's Canines; Al Wohlman.

JOLIET: ORPHEUM—Sunday: A Japanese Revue; Coley & Jaxon; Signor Friscoe. (First half) E. J. Moore; L. H. Roberts & Clark Co.

KANSAS CITY: GLOBE—Le Roy & Mabel Hartt; Dave Manley; Maxwell Quintette; Sullivan & Mack; Warner & Cole. (Last half) Aleva Duo; Hill's Society Circus; Marian Gibney; Lind Bros.; Billy Miller & Co.

LINCOLN: LIBERTY—Al Abbott; Four Lunds; Hanson & Burton Sisters; MacGowan & Knox; Orville Stamm. (Last half) Arthur & Henriette; Cozy Revue; Mitchell & Markham; Three Buddies.

OMAHA: EMPRESS—Arthur & Henriette; Cozy Revue; Mitchell & Markham; Three Buddies. (Last half) The Brightons; Nelson & Madison; Princess Pala & Hawaiians.

PEORIA: ORPHEUM—Al Jerome; Knapp & Cornella; Beatrice Morelle Sextette; Saxton & Farrell; Tarzan; Walmsley & Keating. (Last half) Fred J. Bowers Song Revue; Bronson & Edwards; Carlisle & Lamal; Willie Hale & Brother; Si Jenks; Roderd & Marconi.

ST. LOUIS: COLUMBIA—Benny Harrison & Co.; Fred Hughes & Co.; Jess & Dell. (Last half) Almond & Hazel; Holly; Peters & West.

ST. JOE: CRYSTAL—Aleva Duo; Hill's Society Circus; Marian Gibney; Lind Bros.; Billy Miller & Co. (Last half) Al Abbott; Four Lunds; Hanson & Burton Sisters; MacGowan & Knox; Orville Stamm.

SPRINGFIELD: MAJESTIC—Milt Collins; Melo Danse; Kinzo; Shriner & Fitzsimmons. (Last half) "Flashes" with Doc Baker; Momi Kalama & Wm. Kao; Geo. Morton; Redmond & Wells; Leo Zarrell & Co.

TOPEKA: NOVELTY—Maureen Englen; Riverside Three; Rosa King Trio. (Last half) Le Roy & Mabel Harrt; Dave Manley; Maxwell Quintette; Sullivan & Mack.

WATERLOO: MAJESTIC—Delbridge & Cremmer; Down Yonder; Great Vulcano & Co.; Three Dancing Bells. (Last half) Maud Ellet & Co.; Bennington & Scott; Pitzer & Daye; Ruffles; Valayda.

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Hy, there, Sam Williams! Stop a minute and tell the public about the clothes you are wearing. Everyone is saying that clever comedian, Sam Williams, of Elinore and Williams, at the Alhambra this week, is some dresser. But no wonder. He has solved the mystery of clothes forever. When he wants stylish new suits at the most reasonable rates, he simply walks over to EDDIE MACK and says, "Eddie, take care of me." And, believe me, EDDIE does his best. He'll do the same for you. Come around.

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"Blossom Time" Monday

The Shuberts will present "Blossom Time," the musical play founded on incidents in the life of Franz Schubert, at the Ambassador Theatre on September 26th. The production will have its out of town presentation in Atlantic City this week. The complete cast includes Olga Cook, Zoe Barnett, Dorothy Whitmore, Frances Halliday, Ethel Branden, Emmie Niclas, Bertram Peacock, William Danforth, Paul Ker, Eugene Martinet, Robert Paton Gibbs, Howard Marsh, Roy Cropper, Lucius Metz, Percy Askam, Yvan Servais, Irving Mels, Mildred Kay, Erba Robeson, and Howard A. Berman. The play has been adapted from the original of A. M. Willner and H. Reichbert, and the book and lyrics are by Dorothy Donnelly. The music is made up of melodies of the composer, Schubert, and H. Berte, with special arrangement by Sigmund Romberg. The production is being staged by J. C. Huffman.

"Chu Chin Chow" on Road

"Chu Chin Chow" opened for tour at Scranton, Pa., during the week of September 12th, playing to fair houses. During the latter part of the week, Wilkes-Barre was played for four performances, standing room only at each show, with many requests for a return engagement. Allentown is the next stop during the week of the State fair. The company on tour includes Harry Latimer, Virginia Howell, Louis LeVie, Adelaide Mesmer, Don W. Ferrandou, John Jendrick, Joan Renville, Robert Merriman, Margie Dempsey, Gladys Earlcott, and Hattie Carmontell.

Sousa Anniversary

The annual concert to be given by John Philip Sousa and his band at the Hippodrome on the night of October 2 will be marked by the celebration of the silver anniversary of Sousa's famous march "Stars and Stripes Forever," and the first presentation here of his latest march, "On the Campus," which is dedicated to all American institutions of higher learning.

"Circle" Breaks Record

The Selwyns' production of "The Circle," at the Selwyn Theatre has proven a sensational success from a financial standpoint, having thus far broken all box office records for this theatre, the total receipts from the Monday night, Tuesday night, the Wednesday matinee, and Wednesday night performances last week aggregating $10,418.50.

Mantell at Greek Theatre

Robert Mantell is preparing to stage two Shakespearean productions at the Greek Theatre at the University of California, at Berkeley. They will be given during the latter part of October, just prior to his engagement at the Columbia Theatre in San Francisco.

First Morosco Production

At the Playhouse next Monday night Oliver Morosco will make his first New York production of the current season, "Wait Till We're Married," a new comedy by Hutcheson Boyd and Rudolph Bunner. "The Elton Case" closes on Saturday.

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Vaudeville

Who's Who
on
The Screen

Who's Who
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The Stage

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The business of the merchant may be likened to that of the actor. For, to achieve success the merchant must also win the confidence of the public.

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Janice is a merchant already well grown, but on the way to greater growth. At Janice a woman has little cause for disappointment. The styles are individual and always up to the hour in fashion. The materials will be found to be of a dependable character. The assortments are complete to allow wide choice. And the prices so moderately low, that every garment is within the reach of women who like beautiful clothes, but who cannot afford to pay Fifth Avenue prices.

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